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HOW TO  
MAKE A HOME  
AND  
FEED A FAMILY.

SECOND EDITION.

LONDON :  
WARD AND LOCK, 158, FLEET STREET.  
SOLD BY ALL BOOKSELLERS.

‘ You seek the home of taste, and find  
The proud mechanic there,  
Rich as a king, and less a slave,  
Throned in his elbow chair  
Or on his sofa reading Locke,  
Beside his open door !  
Why start ?—why envy work like his  
The carpet on the floor ?

‘ Oh give him taste ! it is the link  
Which binds us to the skies—  
A bridge of rainbows thrown across  
The gulf of tears and sighs ;  
Or like a widow's little one—  
An angel in a child—  
That leads him to her mother's chair  
And shows him how she smiled.”

## INTRODUCTION.

WE do not know a language which has a word that means or expresses so much as our dear old English word *Home*. To our ears it has a significance which the heart alone can appreciate ; it is a word of peace and a word of promise ; one that awakens memories of the past, that cheers the present, and animates the prospect of the future.

Whence is it that we think so lovingly of home ? It is not a matter of chance. There is a cause for the growth of home affections, as well as for the upspringing of garden-flowers. And this cause is more moral than physical in its nature ; in other words, it depends more upon ourselves than upon the house we live in.

But besides a cheerful and contented spirit, experience teaches us that aids and appliances are required to make home happy.

Little things are not without their significance and influence : moments make minutes, and minutes days. Out of leaves and twigs grow the beauty of the tree, and the majesty of the forest ; and out of little things arise the comfort and enjoyment of home. If we

have a love for pictures we do right to gratify it in proportion to our means. We may hang smiling landscapes on our walls, or representations of historical events, playful animals, rich fruits or graceful flowers, in accordance with our taste. We may, if we will, fill our apartments with furniture of the most pleasing and elegant forms, and drape our windows with gay muslin or flowing damask. All these things have been called household gods; but though we may respect and admire, we are not to worship them. They are some of the amenities of existence, the adornments and refinements of home, but not the home itself. They are the supports by which the tree is held and trained, but they are not the tree itself, which draws its sap and vigour from the unseen depths of the earth.

Let it not be supposed that our remarks are useful only to those who have abundant means, because what we have said is quite within the means of the working-man or labourer. This is intended to be a guide-book to home comforts for all classes. Let there be the will, and the way will soon be found. If the furniture of a cottage be of humbler style and make than that of the castle, there is no reason why it should not be arranged to the best advantage, as well for appearance as for convenience and ease. Plaster casts and glass vases of the most beautiful forms may be bought for a few pence; books are as

cheap as the greatest lover of cheapness could desire ; and who is there that has a window-ledge or a square yard of ground that cannot have the enjoyment of flowers ? The amenities of life are open to the humblest as well as the loftiest, and the means of happiness are within the reach of all.

We now, with the poet's well-known lines, send forth our volume, hoping for it a wide circulation, and an ever-increasing sphere of usefulness.

There is a spot of earth supremely blest,  
A dearer, sweeter spot than all the rest ;  
Where man, creation's tyrant, casts aside  
His sword and sceptre, pageantry and pride,  
While in his softened look benignly blend  
The sire, the son, the husband, father, friend.  
Here woman reigns ! the mother, daughter, wife,  
Strews with fresh flowers the narrow way of life ;  
In the clear heaven of her delightful eye,  
An angel guard of loves and graces lie ;  
Around her knees domestic duties meet,  
And fire-side pleasures gambol at her feet.  
Where ~~shall~~ that land, that spot of earth be found ?  
Art thou a man ? a patriot ? look around ;  
Oh, thou shalt find, howe'er thy footsteps roam,  
That land thy country, and that spot thy Home.



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# HOUSES & HOUSE FURNISHING.

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## ON TAKING A HOUSE.

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It is very important upon taking a house, to consider well beforehand all the advantages or disadvantages connected with the proposed residence ; for not only may the physical comfort of a family, but also its mental and moral well-being be materially affected by the selection. .

Often removing is troublesome, and very expensive ; involving not only outlay of money but loss of time ; besides this it destroys the feeling of attachment to home, said to be so characteristic of the true English heart, and which we so much like to see, especially in children. How pleasingly does the poet express the recollection of the home of his childhood

“ My childhood’s home ! my childhood’s home !  
How dear art thou to me,  
The key-stone thou of memory’s arch,  
Begun in infancy.”

Encourage this feeling of love of home in your children, it will save them from many temptations, perhaps from ruin ; make your children’s home a happy home. But this cannot be unless you have a house in which you have also comfort and enjoyment.

In choosing a residence, then, let every consideration weigh well on your mind, so that when you have

made your choice, you may have no reason to repent it, and be again in haste to leave. Recollect the warning of poor Richard:—"Three removes are as bad as a fire."

The selection of a house must be mainly dependent upon its rent, its distance from your work, the number of your family, or the state of your circumstances; but besides these, there are other matters to be considered in detail—such as the neighbourhood, the healthiness of the situation, the sanitary arrangements, and the condition of the house itself.

The RENT of a small house or *tenement*, as it is called, varies so much according to its situation or condition, that any advice on this point can scarcely be given; but for a family, consisting of a man and wife, with four children, a house with not less than four rooms is necessary: one as a sitting-room; another as a kitchen; a chamber for the parents, and one for the children is absolutely necessary. Such a tenement, with a little garden, may be had in most towns for about three and sixpence to four shillings a week, or ten pounds a year; and this for a mechanic or clerk earning from twenty to thirty shillings per week, should be the average sum expended in rent. In large towns rents are much higher, and calculation must be made accordingly. Adam Smith states that no one ought to pay more than *one-eighth* of his income in rent.

DISTANCE FROM WORK is an important consideration, and must be entirely determined by the nature of the occupation in which you are engaged. If your employment is of a laborious character, or one calling for active exertion, the nearer you live to your work the better, provided other things are suitable. But if of a confining, sedentary employment, as shut up in an office, writing all day, then it will be quite necessary you should live at some distance, as the walk to and fro will be of material service in promoting health, which might otherwise suffer from confinement.

' The primary advantage every home should possess is **HEALTHINESS**. Do not choose a house in a low damp situation, however *cheap* it may apparently be; houses in such situations cannot be well drained, and the consequence is, that fever or cholera often prevails in such a locality. A house built on dry gravelly soil, on rising ground, and where the drains are in good order, should be selected, as being that in which health may be best preserved. The signs of damp are mouldiness of the walls, paper-hangings mouldy and peeling off, and moist floors.

Do not choose your house in a "*bad neighbourhood*;" such localities are generally known, and must be avoided. Idle, dissolute, mischievous neighbours, are a curse and an abomination to every honest, industrious and sober family.

A **SMOKY CHIMNEY** will not promote your comfort or happiness. The result of a "*smoky house*" is a "*scolding wife*;" be careful, therefore, to look for the signs of smoke on the walls and ceiling over the fire-place. In a new house, of course, these appearances cannot be seen; but in either case an agreement should be made with the landlord to cure the chimneys if they smoke at the wrong end.

See that you have an ample supply of **GOOD WATER**, both for drinking and cleansing: you cannot have good health if you drink impure water, and you cannot have comfort in a dirty house, or in dirty linen. Let "*cleanliness be next to godliness*."

Look well to **VENTILATION**. A house without back windows, or without chimneys in the sleeping-rooms, will not do; a free current of air must be allowed to pass through all the apartments often every day.

**REPAIRS**.—Be careful not to take possession of a house before all necessary repairs and the mending of broken windows be done, or the expense will fall on yourself, unless you have a written memorandum from your landlord to the contrary; and you will also be liable to make good all damage, the result of accident,

as well as of wear and tear while you are in occupation, unless you have a written agreement that the landlord shall do the repairs. This is very important, and must not be neglected in the agreement.

Ascertain what RATES and TAXES there are, and whether all have been paid by the last tenant, if they have not, make some arrangement with him, or the landlord, or upon taking possession you will become liable for the whole amount owing, except in the case of local rates, which are not recoverable from the incoming tenant.

The ordinary periods for which houses are taken, are for one year, for three years, or on lease for a longer period.

Annual tenancy is the ordinary mode, and unless there is an agreement in writing to the contrary, all houses are considered as let for a year, and the tenant is subject to the laws affecting annual tenancy.

If there are fixtures, either the property of the landlord or of the last tenant, to be taken, obtain a list of them, with the value attached to every item. This list being properly signed by the party from whom you take the fixtures, will serve in transferring them to another tenant, if you should have occasion to leave the house.

A legal agreement for taking a house should be written on a half-crown agreement stamp, which the landlord usually provides, and should be worded in the following form, varied of course according to the circumstances and nature of the agreement.

AN AGREEMENT made this (*twenty-fifth*) day of (*March*, 1851,) between (*Charles Graham, of Liverpool, Merchant,*) of the one part, and (*George Gray, of Manchester, Manufacturer,*) of the other part.

The said (*Charles Graham*) hereby agrees to let, and the said (*George Gray*) agrees to take, all that messuage or dwelling house, with the offices, gardens, and appurtenances thereto belonging, situate (*Queen-street*) in the parish of (*St. Peter, in Manchester*). To hold to the said (*George Gray*) from the (*Twenty-*

*fifth day of this instant, March,*) for the term of one year, unless the said landlord or the said tenant shall give to the other of them six calendar months' notice to quit, such notice to expire on the (*Twenty-fifth*) day of (*March*).<sup>\*</sup> At the yearly rent of (*Seventy-five*) pounds, payable half-yearly, on the (*Twenty-ninth*) day of (*September*) and the (*Twenty-fifth*) day of (*March*).

AND the said (*George Gray*) hereby agrees to pay the said rent to the said (*Charles Graham*) or his representatives, by the proportion and in manner before-mentioned. And also all rates, taxes, charges, and assessments, which, during the said tenancy, shall be charged or assessed in respect of the said premises (except land and property tax). And not to assign or part with the possession of the said premises without the license of the said (*Charles Graham*) in writing first obtained.

AND the said (*Charles Graham*) hereby undertakes to keep the said house in all necessary repair, so long as the said (*George Gray*) shall continue therein.

AND the said (*George Gray*) hereby agrees at the expiration of the said tenancy to deliver up the said premises in the same state they are at present, fair and reasonable wear and tear excepted.

AS WITNESS, the hands of the said parties.

(*Charles Graham*).

(*George Gray*).

Witness to the signing of both the parties,—

(*William Stevens*,

*House Agent, Manchester*).

It is obvious that this form may be varied when the circumstances require it, by putting the word "quarterly" in place of "half-yearly" for payment of rent, &c., and that the dates must accord with the quarter from which the house is taken; or if the landlord agrees to pay taxes, his name must be inserted before the clause relating to payment of rates, &c.

<sup>\*</sup> It is obvious that if the notice is not given the occupation continues, while yet the agreement is only for one year.



Any letting for a longer period than a year must be by *deed*, and not by such an agreement as the above, in which case it would be well to employ a lawyer, that the lease might be drawn up in proper form.

**FIXTURES.**—When there are fixtures to be taken, you must ascertain of what kind they are, as some fixtures may not be removed from the house, and that cannot be said to become *bona fide* your property, available to be disposed of; and the same rule applies to fixtures which you may put in yourself, such as doors, windows, wainscots, cupboards, or partitions, when built in, or thoroughly attached to the house.

But wainscots and partitions *screwed* instead of *nailed* in their places, cupboards or shelves fixed to walls, ovens, coppers, grates, and fireplaces, may be removed, but all repairs consequent on removal must be at the expense of the tenant. In all cases a clear statement of real moveable fixtures, and of what the tenant may claim, should be made on paper, and a copy be kept both by landlord and tenant.

Chimney-pieces, doors, &c., which the tenant has put in may be removed, but the old ones must be restored to their places, and left in as good condition as when the tenant entered.

**NOTICE TO QUIT.**—If there has not been a written agreement specifying the time when a tenant is to give up possession, or when he is to give notice to quit, the proper time to do so is half-a-year before leaving.

A quarter's notice is not sufficient. For instance—A tenant from year to year, if he entered his house at Christmas, must leave at Christmas, giving his notice on or before the previous Midsummer day. If rent commenced from Lady-day, notice must be given from Michaelmas, in every case so that the notice may terminate at the half-year corresponding with that from which the house was taken. Want of attention to or ignorance of this rule is often a source of trouble and expense. The following is the form of notice :

(*Manchester, December, 25th, 1850.*)

Sir,—I hereby give you notice that it is my intention to quit the house and premises I now hold of you, situate and being No. (*Queen-street, &c., &c.*) on or before (*Midsummer*) day next.

(*George Gray*), Tenant.

To Mr. (*Charles Graham*).

A copy of this notice should be kept, and the person who serves it at the landlord's house should endorse on the back,

Served by \_\_\_\_\_ upon \_\_\_\_\_ on the \_\_\_\_\_ day of December, 1850.

If an objection to a notice is not made within a reasonable time, the tenant may quit the house, although the notice through forgetfulness may have been given at a wrong period.

**DISTRESS FOR RENT.**—It sometimes unfortunately happens that the tenant is not able, or not willing to pay his rent when it is due, though we hope none of our readers are of the latter class. In either case the landlord has the power of distraint, or distress as it is called; that is, seizing the property of the tenant, and selling it to indemnify himself.

A distress is not legal unless the landlord or his agent has demanded the rent, and been refused, or unless the rent is in arrear, nor after payment has been offered. If distress is made after sunset, or before sunrise, or on Sunday, Christmas-day, or Good Friday, it is illegal.

If through any unforeseen mischances you should become subject to a distress, the first notice you will have of it will be by a bailiff coming to the door with the warrant from the landlord, which he must show you; he must not break open the house to obtain entrance, nor when he has gained admittance must you turn him out again. You had better give him quiet possession, and immediately endeavour by all means to pay the rent and expenses, upon which he will give you a receipt, and leave you. But if you are not able to do this he will retain possession in the name of the

landlord, and proceed to take an inventory of your furniture, &c., as far as he thinks will be sufficient to cover the debt. A copy of this inventory he will give to you, and then either remove the goods, or leave a man in possession of them at your house. For this man you will have to find food and drink, or pay him extra in money, besides the charge for his keeping possession.

At any time within *five* days you may get rid of the distress by paying the rent and costs; but if you are not able to do so in that time, and think that in a few days you shall be able, you must apply to your landlord to extend the time; if he agrees to this, you will have to pay the expenses of the man in possession, which will be three shillings a day.

If after all you fail in paying the rent within the prescribed time, two appraisers sworn by the constable of the parish "to well and duly appraise the goods and chattels contained in the inventory," will proceed to that business; after which the goods will be taken away and sold. The landlord is only legally justified in taking sufficient to pay the debt and costs. If the goods sell for more, he is bound to return the overplus to you. The costs are three shillings for levying the distress, three shillings a day for the man, appraisement sixpence in the pound under £20, one shilling in the pound over that sum; and the charges for advertising sale of goods, catalogues, and all expenses of the sale.

If you secretly remove your goods after your rent is due, in order to prevent your landlord from taking possession of them, he may seize and sell them just as legally as he could on the premises, if he can find them within *thirty* days.

All goods and chattels on the premises are liable to be taken although they may not be your own property; thus a lodger's furniture may be seized, although it is not usual to take the property of a third party if there is sufficient to defray the debt without doing so.

The tools a man uses in his trade, and wearing

apparel, are exempt, when there is enough besides to discharge the debt.

We conclude, in the hope that many who read these hints will act upon them; and that those who with prudent foresight select a residence suitable for the maintenance of health, comfort, and happiness, will also with like careful caution avoid the dilemma of being behindhand with rent. "Live soberly, righteously, and godly;" show forth "whatsoever things are true, whatsoever things are honest, whatsoever things are of good report," and then you need not fear the demon of DISTRESS.

# HOUSE FURNISHING.

## CHAPTER I.

### BED-ROOMS AND BEDSTEADS.

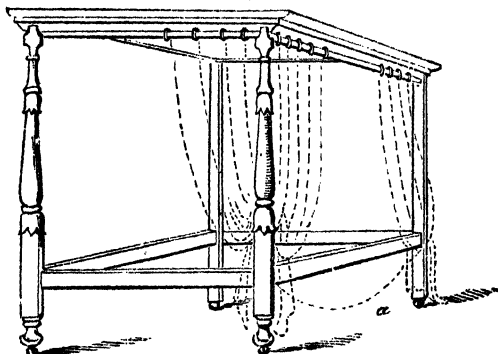
AMONG the means of domestic comfort there is scarcely any so important as what is called household furniture ; most persons must have felt that much of their well-being depends on the articles intended for our daily and nightly use. Such a branch of family economy is one that we may worthily enter upon, and we intend this as the first of a series of chapters which shall embrace all essential points of the subject, and perhaps at the same time convey a few useful hints to those persevering mechanics and others who employ themselves during spare hours in making up articles which add to the comforts or conveniences of their family. A little attention to these matters is of more consequence than many persons believe : keeping up appearances within reasonable bounds is a very laudable endeavour. Appearances are, in many respects, realities. Children brought up in a well-conducted home, where they see every day a shelf or two of books, a few tasteful vases or other ornaments, or pictures on the wall, clean curtains and blinds, and well-swept carpet, look upon them all as realities ; and without knowing it, they grow up with a conviction of their value, and in most cases prove it, by keeping their own households in order. A

proper and becoming attention to appearances is often a warrant for true respectability of character; and it is sometimes said, that you never really know people till you have seen what their in-door life is.

A want of system with regard to household furniture leads to inconvenience. We frequently see an intermixture of articles quite unsuited to the place they occupy and to each other. Sometimes it is a handsome table too large for a room in which everything else is shabby; or an over supply of ugly and awkward chairs; or, perhaps, a showy carpet, with nothing else to match. But the greatest mistakes are commonly made in the bed-rooms; the bedstead and window being so overloaded with drapery, that the circulation of air is prevented, light is kept out, and means afforded for the collection of dust. Many people are apt to neglect their bed-rooms because they are seldom seen by visitors; provided the parlour looks pretty well, they leave the rest of the house to take care of itself,—a bad practice, and one that is not at all a true means of keeping up appearances.

We pass nearly one-third of our life in bed-rooms, a fact which shows how important it is that these apartments should be properly cared for. We shall therefore begin what we have to say about household furniture with bedsteads. What is called a four-post bedstead, is nearly always found in the best rooms of the upper and middle classes, and occasionally in those of well-to-do mechanics. Of such bedsteads, it may be said that they require a large, high, and airy room; when placed in a small chamber with a low ceiling they are a deformity, as well as inconvenient; in such rooms it is better to have one of a different make. The present plan of constructing a four-post bedstead is a great improvement on that of a few years ago; the heavy valances and draperies at the top are now done away with, whereby greater lightness and space are obtained. Figure 1 represents a bedstead of this sort. Besides the usual lining at the

Fig. 1.

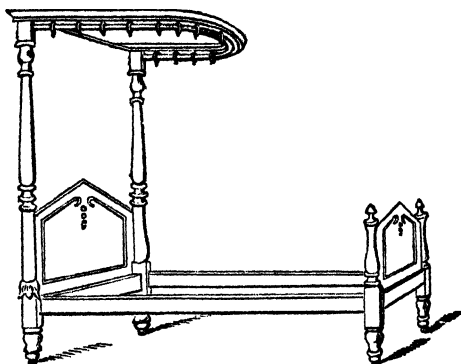


head and roof, called the head-cloth and tester, there is nothing but the curtains and the valance, or base below. These curtains, as will be seen, do not hide the two foot-posts; to prevent indistinctness, they are shown by dotted lines; and as they are attached to the rings by hooks, they can be put up and taken down at any time with very little trouble. The poles on which the rings slide are made of wood, and fit, at each end, into a round hole bored into the top of the bedposts. A polished or painted footboard can be introduced according to taste or choice.

In some houses a rubbish-hole is established under the bed: this on no account should be suffered to exist; all should be clear, to allow of frequent sweeping and circulation of air. The latter would be facilitated by having the bases cut off the shape as shewn by the curved line *a*.

The bedstead which we consider most desirable for all ordinary purposes is shewn in figure 2. It is called an Arabian, or canopy French bedstead, and

Fig. 2.



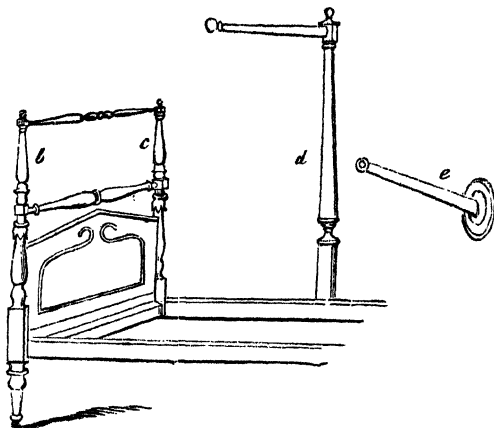
may be made very handsome or very plain—of mahogany, birch, or painted—as best suits. By not having the tall footposts, it does not crowd a room so much as one of figure 1, while it affords all that is necessary for comfort or delicacy. If preferred, it may be used without a head-cloth; and the corners of the canopy may be made square instead of round.

Figure 3 is a double-railed French bedstead; or, as the makers say, with “extra standards,” which serve to keep the curtains well up above the sleeper. These extra standards, *b* and *c*, are made to screw in and out, so that the curtain can be raised or lowered, as may be required: a very convenient arrangement. The two ends being both alike, only one is shown in the drawing. The curtain is supported by the pole *d*, from which it hangs, each way, over the head and foot, nearly to the floor. This is the most simple bed-furniture that can be contrived, easily taken down at a minute’s notice. Instead of having the



## HOUSE FURNISHING.

Fig. 3.



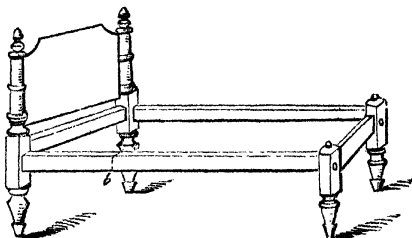
cross-arm fixed to the upright pole, it may be made as at *e*, and fastened to the wall by means of the round bracket. Or a ring, or Cupid's bow, may be suspended from the ceiling, and the curtain passed through, and supported quite as securely as by the straight arm. Indeed, the mode of suspending the curtain affords opportunity for the exercise of a variety of taste and ingenuity.

## CHAPTER II.

### BEDSTEADS—CONTINUED.

THE bedsteads described in the preceding chapter were mostly of the better sort. We come now to notice some of a simpler and less expensive make, which would not be too dear even for labourers' cottages. Figure 4 represents what is called a stump-

Fig. 4.



bedstead: frequently the head-posts are left square, but, as will be seen, the appearance is very much improved by their being turned, and the additional cost for this is not great. The head-posts should be three feet in height, and the foot-posts, or stumps, eighteen inches; and from the floor to the top of the rail should be about seventeen inches. Of course these measurements may be altered and made higher or lower according to convenience. The broad head-board will be found very useful in keeping the bolster

and pillow well in their place. The head and foot of such a bedstead as this are not made to take apart, but are strongly glued and pinned when first put together by the workman, so that the bedstead can be put up with only four screws, thus saving time and trouble.

By having head-posts of six, seven, or eight feet high, either turned or square, this bedstead may be made into a half-tester bedstead, as shown in figure 5,

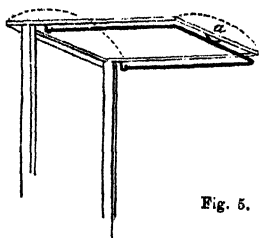


Fig. 5.

which represents the tester lath attached to the top of the posts. It is generally kept in its place by a bracket and a bedscrew, which goes down into the post; but it would not be difficult to secure it

by some more simple means. The rod for the curtain should be made of iron, rather less than half-an-inch in thickness. The corners of the lath may be left square or round; and to the edge of this the valance or drapery is tacked by small nails, not driven close in, so that the hangings can be taken down at any time to be washed or cleaned. Different sorts of testers may be contrived; instead of the lath being flat, it may be on a sweep, as shown by the dotted lines *a*; or three poles may be fixed in a frame, and

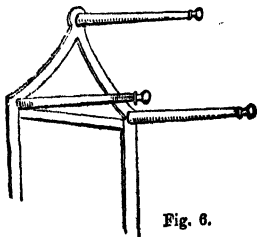


Fig. 6.

so fastened by screws to the back of the bed-posts,

figure 6. This is a convenient arrangement, as it may be taken down for a time when curtains are not wanted, and it may be used with a stump-bedstead, or a French bedstead, similar to figure 3 in chap. 1. The furniture is made to slip on to the centre pole by a bag or pipe, or is simply tied by a tape, and from this pole it hangs down on each side to the floor, being looped up during the day in the usual manner of curtains.

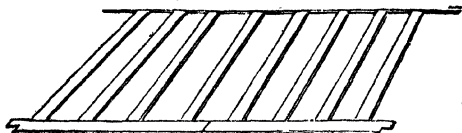
By making a joint where the dotted line is seen at *b*, figure 4, this bedstead, whether stump or half-tester, may be made to turn up, whereby much space is gained in a small room during the day. But where turn-up bedsteads are used, especial pains should be first taken to ventilate the bed-clothes well by opening the window; for if they be turned up warm, they always have an unpleasant smell, and in time become unwholesome.

From long experience, we consider that a lath bottom is the best that can be used for a bedstead: there is much to be said in favour of it. First, the lacing and stretching of a sacking bottom always take a good deal of time, and many persons make a sad bungle of the operation; then the sacking, unless of the very best quality, soon gives way, cracks, and breaks, or the lace-holes wear out, particularly in children's beds, which are often wetted, and most persons know how apt a sacking is to settle down to a deep hollow. Then, again, the nailing on of a sacking splits the wood very much, and every crack is a harbour for vermin; and people so seldom think of cleaning the under side of the sacking, that whether there are cracks or not, spiders and other unpleasant creatures collect there and propagate, the more so, as it is nearly always dark under a bed. The writer of this present article has frequently had to take down bedsteads in the houses of people who fancied themselves cleanly in their habits, yet they never thought of brushing the under side of their sackings, or of letting the air blow freely under the bed, and the consequence was, that multitudes of noxious insects

would breed in the snug retreats afforded by a sack-  
ing. To see and smell them was dreadful.

We recommend in all cases a lath bottom, made of  
inch deal or pine; not to be cut separately into the  
side rails, but to be framed together as in figure 7.

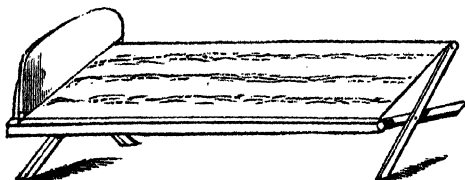
Fig. 7.



which saves cutting the rails; and the fewer ins and  
outs there are in a bedstead the better. The lath  
frame is kept in place by the little corner piece being  
cut out at each end of the side-pieces, which fit  
against the posts and prevent slipping. For conve-  
nience of lifting about, if the bedstead be large, it  
may be cut in two and hinged on the under side in  
the middle; so that, when folded, it can be easily  
carried. This sort of bottom gives very little trou-  
ble; it can be laid in its place in less than no time,  
as the saying is, and can be removed as quickly;  
thereby affording the readiest possible means for  
cleanliness. It must not, however, be forgotten, that  
when a lath bottom is used, a thin straw mattress is  
needed to come between it and the bed; but we shall  
enter further on this part of the subject when we  
come to notice bedding materials.

The simplest kind of bedstead is shown at figure  
8: this is called a horse-bedstead, and in some cases  
it is found very serviceable and convenient, as it may  
be folded together and stood away in a corner when  
not wanted; or in cases of sudden illness, when a  
nurse or attendant has to lie in a room with the

Fig. 8.



patient, it can always be made use of, and at the shortest notice. The head-board is screwed to two clamps which are rounded at their lower ends to fit into holes at the end of the side-rail, and the putting of this into its place or taking of it out is all that has to be done to prepare this bedstead for sleeping on. The bottom must be of sacking or sail-cloth, as laths cannot be fitted to it.

A full-sized bedstead, whether of the best or common description, should be six feet six inches long; but a horse-bedstead may be made of any length, so as to suit children, or to be used in place of a crib.

We now give a list of prices; it must, however, be remembered, that there is slop-work in furniture as well as in clothing. That which costs the least money is not always the cheapest; and of all cheap nuisances, cheap furniture is the worst.

	£	s.	d.		£	s.	d.
Mahogany four-post bedsteads,							
with lath or sacking bottoms	2	0	0	to	4	0	0
With birch, or painted pillars...	1	5	0	to	1	10	0
French bedsteads (painted) ...	0	18	0	to	2	10	0
Press bedsteads .....	1	0	0	to	2	0	0
Stump, and horse bedsteads ...	0	8	0	to	1	0	0

## CHAPTER III.

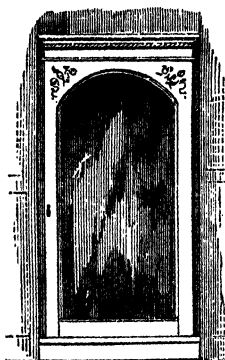
### ENCLOSED AND PATENT BEDSTEADS.

It not unfrequently occurs with people of small means, or who live in lodgings, or houses with hardly sufficient space for their families, that they are obliged to use one of their sitting-rooms as a bed-room. It is a bad practice, and should be avoided whenever possible; for not only is it prejudicial to health, but there is something unpleasant in the idea of sitting down to meals in an apartment in which people have been sleeping, closely shut up for several hours. We therefore recommend all who can contrive by any sort of decent management to have one room left free as a living-room, to do so by all means. Still there are cases in which it is not possible to do as we please in this respect; consequently there must be a bedstead in the room, and then the question arises, what sort of a bedstead is best in such circumstances. Preference is given to such as do not look like a bedstead during the day.

Most persons know what is meant by a press-bedstead; it is one made to fold up in small compass, inside of a moveable closet, and is thereby kept out of sight in the day time, and the carcass in which it is enclosed serves as an article of furniture. Generally it is made quite plain, either of stained or painted deal; but at a small additional expense it may be constructed so as to be ornamental as well as useful. It may resemble a chest of drawers, or a bureau, or a chiffonier, or small sideboard, and may be made of wainscoat oak, or mahogany. We shall in future chapters give representations of these articles of furniture, and then readers may exercise their taste, or study their convenience in choosing.

When rooms are small, it is desirable to have them as little encumbered with furniture as possible, and if there be a recess, as there almost always is, it may be fitted up as a bedstead, without at all encroaching on the space of the apartment. The plan is frequently adopted in Paris; sometimes you see in one corner of a room, a large looking-glass, six or seven feet high, and three feet wide, inclosed in a polished wood or gilt frame, and seeming to be a part of the wall, as shown at figure 9. This looks extremely handsome

Fig. 9.

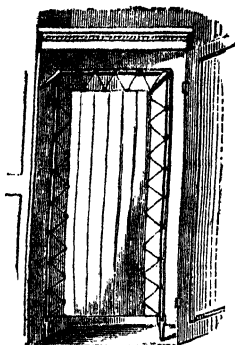


and ornamental, but in many cases it is nothing more than a door which conceals a turn-up bedstead. At night the door is opened, the bedstead let down, and thus in a short time the latter is ready for use. There is one advantage in this contrivance; the bedstead can be made all in one length, with only a single joint near the head; it is therefore much firmer than where there are two or three joints, as must be

the case when it is made to fold to fit into a low carcase. A recess nine inches deep, and three feet wide, will be quite large enough to contain a bedstead for a single person. The legs need not be more than four inches long, and a thin mattress and the bed-clothes will fill up the other four, the whole, as shown in figure 10, being made to turn up at once. Whenever possible, it is best to have turn-up bedsteads made of iron, as they are lighter, and less clumsy than wood, and will fit in a smaller space. Should a sacking



Fig. 10.



be used instead of hoop-iron for the bottom, it is strained by passing the cord round the sides, as may be seen in the cut.

Besides the bedsteads above described there are various kinds of sofa and chair-bedsteads. We think it sufficient to mention these without particular description, as they can always be bought when wanted, and because, for the reasons before stated, we consider it best that each sort of apart-

ment should be kept to its proper uses. There are also truckle beds; small low frames made to push under a larger bedstead. They are commonly used during illness, for the nurse to sleep on, or at times when it is necessary that the patient should have some one in constant attendance.

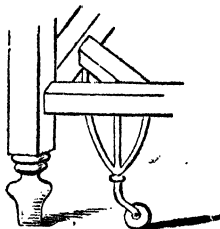
Complaints are often made of the difficulty of moving a bedstead, especially if it be large and heavy. This arises from the wheels of the castors being nearly always too small, and too weak for the weight they have to support. If the bedstead, as is sometimes the case, requires to be moved in one direction only, this difficulty may be got over by fitting a wheel in the bottom of the posts, as at 11. This sort of wheel will not answer if the bedstead is to be moved in all directions; but here another means is used, and it is the most effectual that we know of—French cas-

Fig. 11.



tors. These have a wheel four or five inches in diameter, working at the end of a long central spin-

Fig 12.



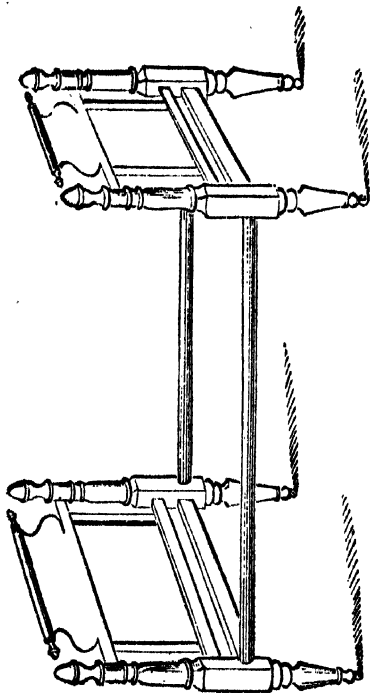
dle, so contrived as to turn with the greatest ease, even under very heavy weights. One of these is shown at fig. 12. The iron-work, it will be seen, is screwed to a short beech rail or stay, with a tenon at each end, which fits into a mortise, made inside the rails of the bedstead. Thus they come, one at each corner, just within the post; and in letting them in, care must

be taken to allow for the post being lifted half-an-inch clear of the floor by the castor, so as to prevent any drag in moving. French castors can be bought at the ironmonger's, and any cabinet-maker or joiner ought to be able to fit them to a bedstead.

Various attempts have been made from time to time to improve bedsteads, to simplify their construction, and save time in putting them up or taking them down. Turning in the screws and lacing and straining the sacking are rather slow work, and it has been felt that a great advantage would be gained if the operation could be made more easy and expeditious. This desirable result has been accomplished in various ways, according as ingenuity may have prompted, but we know of no better method than the one we now propose to describe. It is an American contrivance; and the writer adopted it in a bedstead which he made for himself and brought to England. We therefore can speak concerning it from experience.

Figure 13 represents a French bedstead on this plan, but it is equally suitable for almost every kind of bedstead. It will be seen that there are no places

Fig. 13.

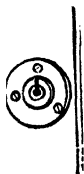


for screws bored through the posts, and this is a matter of some importance, because the fewer holes there are in a bedstead the stronger will it be, and the less harbour will there be for dust and vermin. The posts, too, look handsomer for not having screw-holes. Whenever convenient, it is best to have the head and foot framed and glued together, so as not to take apart, as much trouble is thereby avoided.

It will be seen that the side-rails of this bedstead are round, and it is into each end of these that the screw is fixed instead of going through the post.

The screw is shewn at 14; it is made of  $\frac{1}{2}$  in. iron rod, with a strong deep thread, cut for about an inch and a quarter of its length. There are two screws to each rail; one must be a right screw, and the other a left screw, and care must be taken that the finish of the threads, as at *d*, stands exactly opposite each other, for if not placed in a direct line, the joints will not screw up close at either end alike.

Fig. 15.



The nuts to receive the screws are fixed into the posts, as at figure 15; an edge view is given at figure 16. These also are right and left, and the same care must be taken to keep the finish of the worm upwards, and precisely in the centre of the post, as is necessary in letting in the screw. The method of fixing the screws, is to bore

the hole for them so that they will fit tightly, without splitting the wood, then to dip them in vinegar and drive them in. The acid causes them to rust and remain firm. The projection at either end must of course be exactly the same.

When a bedstead of this sort is ready to put up,

Fig. 14.

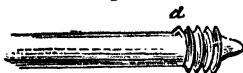


Fig. 16.



the two ends are stood in their place, and held by two persons, who, then taking up one of the side-rails, enter the screw at each end into the nut, and give it a few turns. The bedstead can now stand alone; and the other side is to be put into its place in the same way, after which both rails are to be screwed tight up by means of a short lever which is made of wood or iron, and fits into a hole bored to receive it in the side. So simple is the process, that a bedstead may be taken down in less than a minute, and put up again almost as quickly.

Bedsteads of this make require a lath bottom, such as shown in figure 7, (see p. 18) but there are ways of fitting a sacking which most workmen would be able to find out without trouble. With a little ingenuity, too, several plans may be contrived for supporting the bases or lower valances. In bedsteads where a moveable head or footboard is required, these are fitted by means of neat pin brackets driven into the post, a corresponding plate with a hole is fixed, as shown, to the head-board, and so it is easily lifted on or off the brackets.

We have described this bedstead, not so much for the general reader, as for mechanics, believing that among them there may be some enterprising enough to endeavour to turn it to account. We think it not unlikely that bedsteads constructed on this plan would meet with as successful a sale in England as they have in the United States.

## CHAPTER IV.

### BEDS, PILLOWS, MATTRESSES, ETC.

As bedsteads and bedding go together, this will be the proper place to say something about the latter. Cleanliness, health, and comfort so much depend on the proper management of the bedding of a household that the subject becomes one of considerable importance. We need hardly describe a bed; every one knows that it is a large bag, filled with certain kinds of soft materials, for sleeping on. The bag or case may be made of linen or cotton—canvass, holland, or ticking; tickings of various stripes and patterns being most commonly used. It is with this as with other things, that which costs least is not the cheapest; an inferior bed-tick is a constant cause of vexation and loss, for the feathers are always coming through, and are too frequently swept or blown away. The best way is to choose a stout, closely-woven, narrow-striped tick, which, though it may cost a few pence more per yard than an inferior article, will yet prove the cheapest in the end. Eight yards and a-half are sufficient for a full-sized bed-tick. If this length be cut into two shorter lengths of four yards and a-quarter each, they will, when joined by a seam sewn on the inside, form the cover or bed-tick, being folded together in the manner of a bag: there will thus be an edge seam on three sides only. The inside should be kept outwards until all the sewing is done; and this should be completed all round except an opening of about nine inches long in one of the sides, through which the feathers are to be introduced. After the sewing, it is a good plan to rub the tick all over on the inside with bees' wax; the common brown kind, which contains much resin, is suitable for this purpose. A lump of

wax is to be taken in the hand, and rubbed on hard, until the tick is thoroughly coated. Tolerably stiff paste, laid on with a brush and left to dry, is sometimes used for the same purpose. A tick prepared in this way will keep in the feathers better than without it. Whenever a tick is washed, it should undergo a similar preparation before the feathers are put in. And on this point, it is well to remember that dealers in cheap bedding pass off thin and common ticks, well stiffened with paste, as a stout and first-rate article, as purchasers discover to their cost when the bed has been slept on for a few weeks.

When the tick is prepared as above-described, it is to be turned the right side outwards, which is done by pulling it all gradually through the opening left in the side. The feathers are then put in, a handful at a time, quills and those with hard stems being carefully picked out: all which are not clean and soft should be rejected. The feathery parts of the quills and large feathers need not be wasted, for the thin and soft tops may be cut off about an inch from the end, and the feather then stripped off from each side of the stem, and these tops and strippings may be put into the bed. The whole quantity used will of course depend on circumstances; some beds weigh no more than twenty pounds, while the best weigh from seventy to eighty pounds. Forty pounds will be found a fair average for general purposes. The sort known as *white goose feathers* is the best, worth from two shillings to half-a-crown a pound. *Grey goose* comes next, worth from sixteen to twenty pence a pound, and *poultry* feathers are the cheapest,—their price, per pound, being from nine to thirteen pence.

The best beds are generally made with a border from four to six inches deep. A yard and a half of the ticking, cut across into nine strips of equal width, will be enough for the border. The stripes will then run perpendicular and not from end to end, which is the best and strongest way of making a border.

Beds are made of many other materials as well as

feathers: wool, flock, shavings, straw, chaff, and the dried leaves of the beech tree. A wool bed is, however, a kind of soft mattress, and is apt to become very hollow in the middle unless proper attention be paid to it. The flock and other materials above-named will become lumpy unless the bed be well shaken every day, and the hard places beaten with the hand. The same may be said of a feather bed, which, if neglected, will form into hard lumps most disagreeable to lie upon.

It is necessary to be very cautious in buying a bed, unless the seller be known to be thoroughly honest; for as the tick conceals everything that is inside, it is too much the practice with fraudulent dealers to fill with common materials, sometimes with rubbish. Where this is suspected, a few inches of the seam should be opened, to get a peep at the interior, as the best means of ascertaining what the bed is really filled with. Feather beds <sup>are</sup> vary in price from two to ten guineas: flock beds <sup>may</sup> be bought for a few shillings.

Mattresses are made of a variety of materials: of horse-hair, cocoa-nut fibre, shavings of wood or paper, wool and flock. Of all these, hair is the best, because of its lightness, elasticity, and durability; after being in use for many years, it can be beaten and picked, and made up again nearly, if not quite as good as at the first. Objection is made to hair mattresses that they are cold to sleep on, but this defect, if it be one, is easily remedied by laying a blanket or two above them, whereby all the warmth of wool is obtained, with an elasticity which wool does not possess. Many people, on the contrary, find it desirable to place their mattress above the bed in summer for the sake of coolness, and it is safe to say that if feather beds were less used than they now are, there would be less of indolence and ill health than now prevails, and less difficulty in early rising. Good hair may be bought for a shilling a pound, and a good full-sized mattress will require forty pounds. In cutting out a mattress



case, it is usual to allow an inch to the foot for the contraction of the size by the tying down. Thus, to make a mattress six feet long and four feet wide, the tick or case should be 6 ft. 6 in. in length, and 4 ft. 4 in. in width.

Of late, cocoa-nut fibre has been much used for mattresses, but for enduring elasticity it is not to be compared with hair. There is, however, one point in its favour; it is said to be never infested by vermin. A mixture of hair and cocoa fibre has been recommended, but as the fibre forms into lumps after a little use, the good effect of the hair is lost.

Wool is open to the objection of being less elastic than hair, of becoming lumpy, and of liability to the attack of moth, which is not the case with hair. It is, however, preferred by many people on account of its warmth, especially in the winter season. Made in the French manner, wool mattresses are remarkably soft and luxurious, but they are so liable to become hollow as to need re-making very frequently, otherwise there will be nothing but a deep hollow for the sleeper to lie in. The quality varies of course with the quality of the wool, from first-rate down to very bad; the commonest being made of flock, which is hard and non-elastic.

Caution is as necessary in the buying of a mattress as of a bed. It is not uncommon for dealers to recommend a mattress as *all hair*, which contains but a thin layer of horse-hair above and below, all between being common cow-hair, or hay, which in the trade is called French hair. It is notorious, too, that mattresses warranted as all wool, contain old carpet rags, refuse flocks, and the vilest of rubbish, sometimes the abode of vermin. Whether a dealer who warrants such a mattress as all wool be truly honest or not, we leave to our readers to decide.

A *paillasse*, or straw mattress, is intended to be used on bedsteads which have a lath bottom. It is laid on the laths, next comes the hair or wool mat-

truss, and the bed on the top of all, by which arrangement a considerable degree of elasticity is obtained, and the laths cannot be felt by the person in bed, as would be the case were there no paillasse. The thickness is generally from six to eight inches, but three or four inches will be found sufficient in cases where it is not desirable to raise the bed too high. The tick or cover of a paillasse should not be cut larger than the size of the bedstead, as it is stuffed too hard to contract in tying down, as a mattress does.

Pillows and bolsters are made of various dimensions to suit the convenience of purchasers, but it should be remembered always to choose them large enough, — of as full a size as the bedstead will admit. Pillows made of the usual thickness, and twenty-four or thirty inches square, are very comfortable, especially for those who, by ill health or other causes, are obliged to lie in a reclining position. A pound and a quarter of good goose feathers will make a good pillow. Some persons are unable to bear the warmth of a feather pillow, and find relief by sleeping on one filled with hair.

Besides the beds and mattresses above described, there are others, called spring beds and mattresses, in which iron springs are used instead of feathers or wool. They are remarkably elastic, yield to every movement of the body, and never require shaking. There are also air beds, and water beds, and air pillows and cushions; all of them useful in particular circumstances.

There is one fact connected with beds and mattresses which it is of importance to remember, and that is, to turn them and shake them every day. Although beds may get turned, it is too much the practice to leave the mattresses unturned for a week or more, and the consequence is, that the damp from the sleepers strikes through to the under-side, causing them to turn musty, to have an unpleasant smell, and not unfrequently to rot. The rule should be to turn

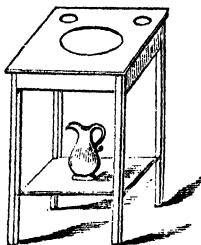
the mattresses as well as the bed every day, and the paillasse once a-week ; and if they are well-brushed, also once a-week, it tends very much to keep the bedding clean and in good condition. In nothing is true household economy better displayed than in the proper airing and cleanliness of bed-rooms.

## CHAPTER V.

### WASHSTANDS AND BED-ROOM FURNITURE.

FOR the proper furnishing of a bed-room, it is necessary to be careful in the choice of washstands. The variety in these articles of furniture is so great, that

Fig. 17.

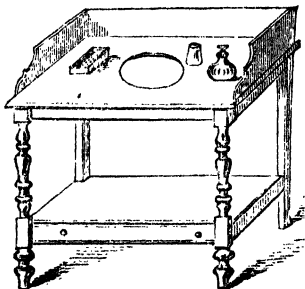


whatever be the style of the room to be fitted up, there can be little or no difficulty in selecting the right kind. For small or common rooms, the smallest and simplest kind of washstand will be the best: one of these is shown at figure 17. It occupies but little space, being, in fact, scarcely wider across than the basin itself, about fifteen inches square, and if re-

quired, it may be still further reduced by being made triangular, so that it will fit snugly into a corner. By placing the shelf lower on which the pitcher stands, room will be gained for an additional one, with a drawer between the two; the top may also be enclosed with washboards, as at figure 19. A common washstand of this sort costs from 3s. 6d. to 6s.; if of mahogany, from 7s. to 12s.

Figure 18 represents a washstand superior in style and appearance to figure 17, and it affords more room for the soap and brush trays, decanter, &c., which are generally placed upon it. The length should be from 2 to 3 feet, according to the size of the bed-

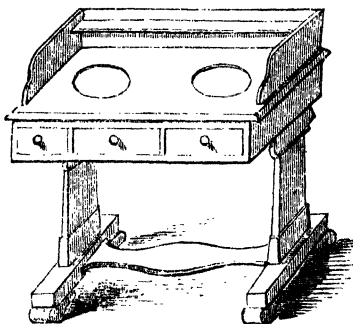
Fig. 18.



room. Three feet will be found the most convenient length if there be space enough in the apartment, or if there be room enough for a double washstand, that is, one with two holes in the top, then 4 feet or 4 feet 6 in. will not be too long. On a small stand, the washboards should be from 3 to 4 inches deep, and increased in proportion to the size, 6 or 7 inches for a 3-foot stand, and 10 or 12 inches for a double stand: in the latter case, a shelf 4 inches wide, and the whole length of the stand is usually fixed to the back washboard, about 4 inches below its upper edge. The diameter of the basin-hole should be from 9 inches to  $10\frac{1}{2}$  inches, as it is most convenient for lifting the basin in and out that it should not fit close down to the top. The price of a 2-foot washstand, painted, is from 6s. to 10s.; 3-foot, 10s. to 18s., and if a double stand, from 25s. to £2. In some cases these charges include the requisite earthenware.

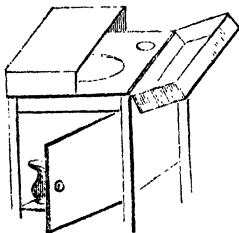
Figure 19 shows a pedestal washstand, the appearance of which, when well-finished, is very handsome, and is preferred by many persons to that of legs. This figure will help to explain part of what has been

Fig. 19.



said above with respect to figure 18. The best kinds are made of mahogany, with a marble top, and sell at from £1 10s. to £5 5s.; but if painted, the cost will be about the same as the charges stated under figure 18. The colour of the paint or japan depends much

Fig. 20.



on taste: the most frequent is drab and green, or drab and blue, with imitation marble top. In addition to the paint, some people cover the top with a piece of light marbled floor-cloth, which looks well, and lasts a long time with care. Mottled gray, or bamboo, are good and serviceable colours.

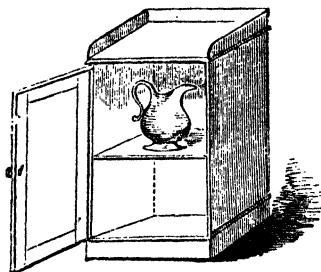
Figure 20 represents the upper part of an inclosed washstand, which in some cases is more suitable than one of the ordinary make. The hollow lids conceal the basin, and the jug and other vessels being kept in the cupboard below, the whole may be shut up out of sight; the stand may consequently be placed in a sitting-room if required, or in a bed-room much used in the day time. The price of a painted stand of this description is from 15s. to £2; if of mahogany, as much again.

Washstands should not be made more than 28 inches high, or they will be inconvenient to those who stoop to wash their face over the basin. This is a matter which should be carefully considered in buying a washstand, as many persons are not aware of the inconvenience until too late. Those stands which have no hole for the basin are on this account decidedly objectionable.

We may mention here that in case there should not be room for a towel-horse, a very convenient substitute may be made by fixing a rail at each end of the wash-stand, on a level with the top, and about two inches from it. It is held in place by a small bracket screwed to the leg immediately under the top, and by this means two towels may be hung without encroaching on the space of the room. Regular towel-horses are however the best; and they can be bought with double rails at the top or made to fold, as most suitable.

Figure 21 shows a night table, very useful to stand at the side of a bed, to hold a candle, a wine glass, a book, or any thing else which may be needed in the night, or by a sick person during the day. They are made of various forms and dimensions; usually 12 inches square, and 30 inches high, and are of course to be painted to match the rest of the furniture. They are sometimes made a single closet on legs, similarly to figure 20; or inclosed all the way down, and octagon or circular, instead of square; the expensive forms are, however, mostly made in mahogany,

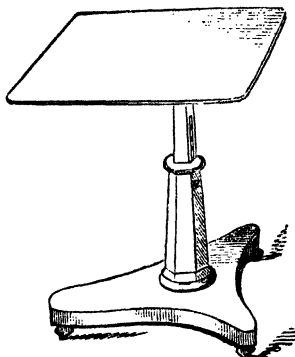
Fig. 21.



and cost from 30s. to £3, with a marble top. If painted, the price is from 10s. to 15s.

Figure 22 is a bed-table; chiefly intended for the use of invalids. It will be seen that the lower block

Fig. 22.





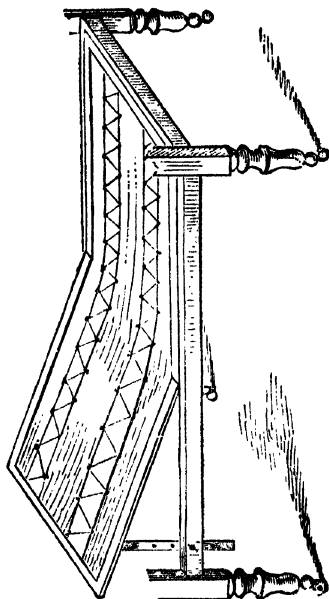
or stand is made with one angle much longer than the others, so that this being pushed under the bed, helps to steady the top that hangs over also far beyond the centre in the same direction. The top is fixed to a square stem, which slides up and down in the pillar, and may be kept at any required height by means of a rack and screw. It can thus be made to reach across a short distance on either side of a bed, to the great comfort and convenience of the patient for whose use it is intended. It not unfrequently happens that a person is too weak to rise, and yet able to employ or amuse himself in some way as he lies in bed; to such an one the bed-table will be of great service. If made of mahogany, the price is from £3 to £5; if of commoner wood, one-half less.

## CHAPTER VI.

### INVALID BED-ROOM FURNITURE.

IN what we have already written respecting bedrooms, several articles have been described and represented which will be found particularly useful in cases of illness, and to these a few additions are now made of objects especially adapted for invalids. It is scarcely to be expected that these should be purchased or kept by every person, so as to be at hand when wanted; but to know what ought to be provided often saves a great deal of trouble in seasons of calamity, and no one can know when such may arrive. Figure 23 represents an invalid bedstead of the simplest kind, intended for persons suffering from complaints, or from wounds, which require frequent changes of position. It will be seen that the posts are not finished, for the reason that they may be either tall or short, as is most convenient. One half of the sacking is attached to a hinged frame, which can be raised or lowered to any angle, and kept in place by a thin flat iron bar, one on each side, which slides up and down in a groove in the bedside, and is prevented from shifting by an iron pin made to fit the holes as shown in the drawing. Whether the bedstead shall be heavy or light, or fitted with easy-running castors, depends on circumstances: but as a rule, the lighter it can be made, and the easier it moves, the better. We may mention here a portable iron bedstead which has recently been introduced to public notice by several manufacturers in London. It is very compact, has a contrivance for a head-board, a sacking bottom, and folds up, legs and all, into about the size of an ordinary door-mat, and is so

Fig. 23.



light that almost any person can easily carry it. Persons liable to frequent changes of abode, and others besides, would find it very serviceable.

Fig. 24

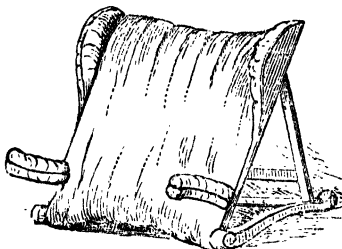
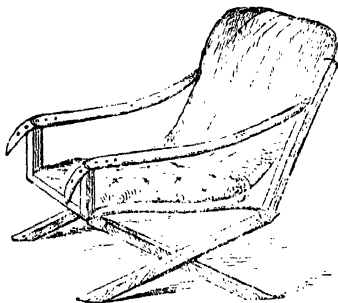


Figure 24 is what is called a bed-chair, which in most instances would be found as convenient as the invalid bedstead. Its use is, when placed in an ordinary bed, to support the sick person in a half-sitting, half-reclining posture, as may be most comfortable. A series of notches, to serve as a rack, are cut in the curved rail which supports the whole, and the sloping stretcher rests in these notches, and being hinged, the slope of the back may be altered whenever required. The curved rail is also made to turn on a pin which runs through the front scroll into the frame, so that when the chair is out of use, it can be shut up into a space much smaller than would be commonly supposed. The stuffing of a chair of this sort ought to be soft, the better to relieve the weary back that will often rest against it. Horse-hair is better for the purpose than wool, as it has more spring, and is less liable to absorb impurities. The two cheeks at the top are useful as supports for the head, and the elbows below for the arms, and add

much to the comfort of the patient. A loose cover should always be used with this chair, which by being frequently washed, may be kept clean and free from all infectious effluvia; an important consideration in illness. Dimity is generally preferred for the cover.

Sometimes it is found desirable to have a small sofa in a bedroom, on which the sick person may recline during the day, or while the bed is being made. Besides which there is a large kind of ottoman, so contrived as to serve also as a chair or bedstead, calculated in certain cases to be useful. But it should be remembered that, generally speaking, the simplest forms of furniture will be found the most convenient. Should the bedsteads be high, then bed-steps will be required; these are made in various ways, some being contrived to do duty as a commode, or night-convenience. An ottoman box, about eighteen inches square, is occasionally used instead of bed-steps; the lid of this is stuffed to serve as a seat, and the inside may be fitted up to hold caps or bonnets. Where

Fig. 25.



an article can be made to serve a double purpose, without interfering with its use, it is an economy of space as well as of expense.

The easy-chair most commonly used for bed-rooms has a deep hollow back, which curves well round towards each side, so the patient when sitting in it, may be thoroughly protected from draughts. Other kinds can, however, be used, if preferred; one of a simple construction is shown at figure 25, said to have been invented by the Marquis of Douro, whence its name, *Douro chair*. The back is hinged where it joins the seat, so as to alter its slope, like the bed-chair described above. The elbows are two leather straps, with holes pierced at their outer ends, which fit over a small brass nob fixed in the upright, and so hold the back in any position. The bottom is formed by a piece of sacking, on which the lower cushion rests. It will thus be seen that this chair is of very simple construction, and it has besides the convenience of folding into a small compass.

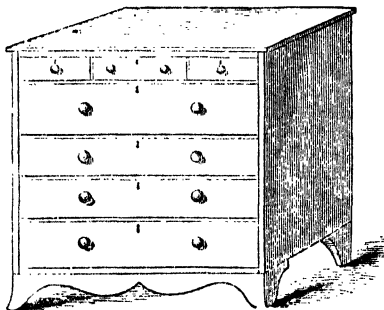
The price of the invalid bedstead is from £1 10s. to £5; bed-chair, £1 to £1 5s.; easy-chair, £2 to £5 if made of mahogany, but cheaper in common wood.

## CHAPTER VII.

### CHESTS OF DRAWERS FOR SITTING-ROOMS AND BED-ROOMS.

OF all articles of furniture intended for general use, there is, perhaps, none more useful than *chests of drawers*; they can be made to contain a great quantity of different things in a comparatively small space, and at the same time to preserve them clean and in the best possible order, and whenever any particular article is wanted, it can be easily found by opening the drawer in which it is kept. In this respect, a chest of drawers has a great advantage over a chest or a box, for in either of these, if any thing is wanted which happens to lie at the bottom, all those which are above it must first be removed before it can be reached; and this causes trouble. Besides, as most

Fig. 26.



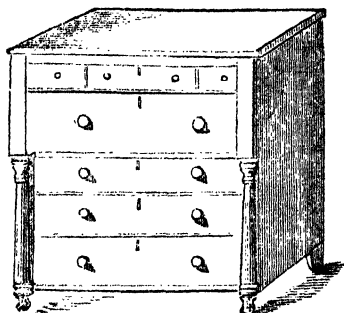
careful housewives know, there are many articles of dress and of household use which will not bear pressure, and the best way of keeping them in proper condition is to give them a drawer to themselves. Thus, on many accounts, chests of drawers are particularly useful, and we shall endeavour to point out in what respects this usefulness may be combined with ornament, so as to produce a tasteful appearance, according to the apartment in which the article may be placed.

Figure 26 represents a chest of drawers of the kind mostly used in the northern parts of England. Such an one may often be seen in the best room of a thrifty cotton-spinner's house, or in a miner's cottage, and in the dwellings of those who dig and work metal. With a chest of drawers and a clock, in addition to the other articles, the furnishing of a room is generally considered complete, and the care bestowed on them is often a proof of the value in which they are held. They are kept clean and polished as brightly as a looking-glass, and on the chest of drawers all the little ornaments of the apartment are frequently placed. The three smaller drawers at the top should have good locks, as in them it is usual to keep money or other valuables, and the deep drawer just below serves for caps and bonnets, and is a much better contrivance than having a number of hand-boxes standing about.

If the veneers on the front of such a chest of drawers are tastefully arranged, the appearance is not unpleasing; but after all it is little better than a square mass of wood, with few pretensions to elegance. A slight change in the construction, however, produces great improvement in this respect, as may be seen at figure 27. The projection of the upper part of the front, and the introduction of the columns below, as though supporting it, give an architectural effect, which is the more desirable, as the additional expense will be but trifling. The shape of the columns may be varied according to taste, or to the sort



Fig. 27.



of room in which the article is to be placed. In an ordinary cottage room, where the other furniture is of a plain make, such columns as shown in the above drawing, would be the most suitable. But in a better

Fig. 28.



Fig. 29.



Fig. 30.



sort of room, containing an easy chair with sloping back or sides, or a sofa or couch with scroll ends, the scroll columns would have the best effect ; the curved outlines would harmonize with the curves on the other articles, while the straight lines, whether horizontal or perpendicular, give all the relief required by the eye and the laws of taste. Several designs of scroll columns are shown at 28, 29, 30—side views.

There is this advantage in a chest of drawers, that it may be made to any required height without occupying more than a given space on the floor of the room. If three feet is not high enough, then four, five, or six feet may be the limit. Very high chests of drawers are, however, inconvenient ; without a pair of steps it is troublesome to get at the upper drawers, and if heavily loaded, the difficulty of opening them will be great. The best way, if greater height than four feet is wanted, is to have the upper carcass made as a wardrobe ; an article of which we shall have something to say in a future chapter. Double chests of drawers, as well as wardrobes, are mostly used in bed-rooms ; but there is no positive objection to having them in a sitting-room should circumstances require it. With doors of a light pattern, a wardrobe might be made to resemble a bookcase.

There are many intelligent mechanics and others living in small rooms who sometimes find themselves at a loss for a drawing or writing table. They may wish to draw maps, plans, or elevations for their business, or to write reports or letters. By a little management, such a table may be contrived in the chest of drawers. The height must depend chiefly on whether it is to be used standing or sitting. For a table at which to sit comfortably, thirty inches is the proper height. Therefore, if the chest be such as at figure 26, the flap, which serves as a table, may be made to slip in and out, just under the larger drawer, and may be easily contrived to show as part of the front of the third drawer from the bottom, or to represent a partition between them, and when pulled

out, it is supported by pulling out the drawer below it ; see 31. In such a chest as figure 27, there is still less of difficulty, as the flap may be made to enter

Fig. 31.

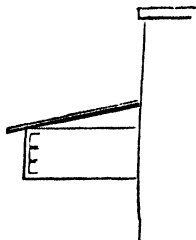
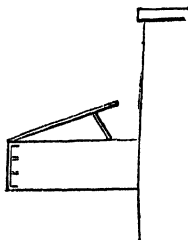


Fig. 32.



just at the break by the top of the columns. Sometimes the flap is hinged to the inside of the drawer, and supported as at 32 with a saw-tooth rack, and lies flat when the drawer is pushed in, without taking much away from its depth or preventing the space within from being used. With a chest thirty inches in height, the flap may appear as a sunk or raised pannel in the top rail, to rest on the edge of the top drawer when in use. This is a much better arrangement than the supports called lopers, commonly seen in an old-fashioned bureau. It must be remembered, however, that these contrivances are to be used only when better cannot be had. Where there is plenty of room for tables, and money to buy them with, it is best not to make the chest of drawers do double duty.

Sometimes, instead of being straight, chests of drawers are made what is called sweep-fronted, or round-cornered, see 33 and 34 ; this gives them a graceful appearance, and the curve of the centre makes the polish look more brilliant. The additional trouble

Fig. 33.

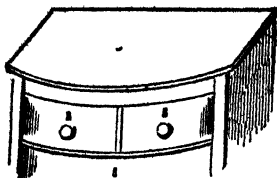
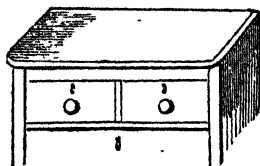


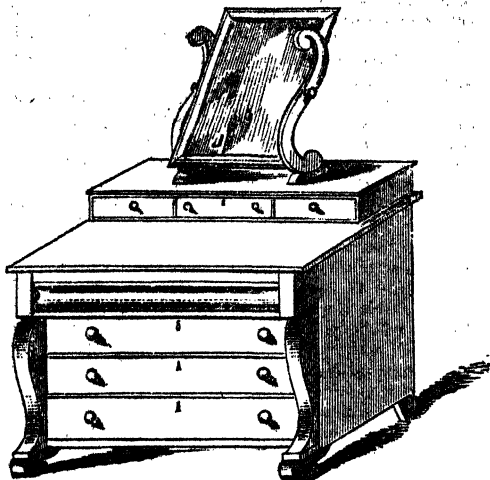
Fig. 34.



of making a chest with a sweep front is not so great as might be supposed. In London and some other large towns the sweeps may be bought ready sawed and seasoned.

The chest of drawers represented in figure 35 is of a make seldom seen in England. From some cause, not easily accounted for, it does not 'take' with people in this country, as the present writer has proved by experience: several which he made having met with a very slow sale. And yet there is much to be said in favour of this article of furniture; it is compact, serviceable, and elegant, and answers for dressing-table as well as chest of drawers, a matter of some

Fig. 35.



consideration where bed-rooms are small. Besides, from the way in which the glass is fixed, the danger of that valuable article being blown down and broken by currents of air coming in at the window, is altogether avoided, while the convenience it affords is not at all diminished.

In France and the United States drawers of this kind are mostly used: a few years ago, when the writer worked in New York, there was scarcely a respectable house in which one or more was not to be found. In America chests of drawers are always called 'bureaus,' and this particular kind is named 'dressing bureaus.' As we do not call them bureaus

in this country, we might say *dressing-drawers*, or *toilet-drawers*, which would be a name expressive of the special purpose to which they are applied; they are intended to be used instead of dressing or toilet tables. When finished with a marble top their appearance is remarkably handsome.

Before proceeding to a more particular description of this article, it will be worth while saying a few words about the construction of chests of drawers generally. Cabinet-makers, and other mechanics handy with their tools, may perhaps be able to turn them to account. One point to be considered is, that the drawers when running in and out should never be permitted to touch the end of the carcase. When they do so touch, the two surfaces brought together are so large as to cause a great deal of friction, and much trouble in getting the drawers to run pleasantly; besides which, as the carcase ends are liable to shrink and swell with changes of weather, the drawers are apt to move stiffly or stick fast, a very great annoyance to those who have to use them.

All this difficulty may be prevented by what is called 'lining up' the inside of the carcase. This may be done to any thickness, according to the circumstances: either three inches to show as at figure 27 (p. 46), or as 33 and 34 (p. 49); or if preferred, the lining may be not more than a quarter-inch thick. Even this will suffice to keep the drawer away from the carcase end, and ensure its running smoothly. A strip about two inches wide should be glued down the front edge, and then the lopers being fitted in the usual way, the guides are glued in after the drawers are in place.

The next point is, that in putting the carcase of a chest of drawers together, it is not at all necessary to nave the top and bottom each in one piece, forming part of the carcase. Rails answer much better, and leave room for the workman to get at the inside during the making with much greater convenience than when the top is dovetailed in from the first. To make

The methods here explained apply to nearly every kind of 'carcase work,' as will be understood when other subjects are brought forward. We may now proceed to describe figure 35. Being intended as a dressing-table, 3ft. 4in. will be a suitable length, and the height must not be more than 30 inches, to be thus divided: frieze-rail and head-block, 6 inches: second drawer, 4 inches: third drawer, 5 inches; lowest drawer,  $5\frac{1}{2}$  inches: two partition edges  $\frac{1}{2}$  each,  $1\frac{1}{2}$  inches: bottom rail, 2 inches: feet, 5 inches. All these measurements make  $28\frac{1}{2}$  inches; the additional  $\frac{1}{2}$  in. is taken up by a strip glued to the under side of the uppermost partition, which is covered by the top drawer, so as to keep the second drawer clear of the upper one in running in and out: then with one inch

for the top the inches are made out; but this measurement does not include the small drawers to which the glass is fixed: the carcass for these is  $4\frac{1}{2}$  inches high, and 9 inches from back to front.

This smaller carcass is fixed to the top by screws from the under side, or through the rails from above: and the columns are held in place by bed-screws, or by a double tenon. The size of the glass plate, to be proportionable, should be 24 by 18 in.; but it may be larger or smaller according to taste or convenience. The top drawer may be an ogee as represented, or arched as at 37, or chamfered or rounded as 38 and 39;

Fig. 37.

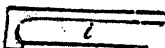


Fig. 38.



Fig. 39.



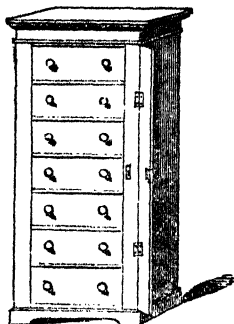
while the columns may be round, or canted, or scrolls, as may suit the taste of maker or purchaser. As a rule it will be best to have the front columns and glass columns of the same pattern. The drawer-fronts, instead of having a bead round them, should be made to recede the thickness of a veneer.

Made in this way, *dressing-drawers* are a tasteful and acceptable part of bed-room furniture. Short veneers, if butted so as to meet in the middle, produce a good effect on the fronts of the drawers, or one wide panel veneer may be cut and arranged with the grain running perpendicular, and covering the whole of the front rails as well as the drawers; and besides this there are other ways of bringing out beauty which ingenious mechanics are already acquainted with, or may discover for themselves. There does not appear to be any good reason why such drawers, if well made, should not meet with a ready sale in all parts of England. It is often said that we want a higher development of taste and skill, and *dressing-drawers* would be a good article to begin upon.



With these methods improvements may be made in the mode of construction and in the appearance of almost all kinds of drawers; it is not necessary that we should specify every one of these, but rather leave something to the ingenuity of our readers. Before quitting this part of the subject, we may very properly include what are called *pedestals* or *pedestal-drawers*, figure 38, which

Fig. 38.



are of great use in an office, parlour, or drawing-room, and occupy but a small space, and may be made high or low, broad or narrow, as is most convenient. Instead of having a lock to each drawer, one of the pilasters is hinged, and made to over-lap the drawer-fronts, by about half an inch, so that when locked in its place it effectually keeps the drawers from being opened. This article can be employed for several purposes:

to hold books, prints, drawings, or writing materials, minerals, botanical specimens; or it may serve as a lady's work-table, and if required, the space of two drawers in one may be fitted up as a 'secretary,' or writing-drawer. We should advise all who have any skill in carpentry or cabinet-making to make such an one for themselves; it will be ornamental and useful at the same time.

In buying a chest of drawers, as with other things, care should be taken to choose, not that which costs least money, but that which is the best at a fair price. Ill-made furniture is always an annoyance: it warps, cracks, and comes to pieces. We can give a few hints which may be useful to purchasers. First of all pull out the drawers, and see that the partitions, which

separate drawer from drawer, above and below, run all the way across. Very often there are no partitions at all, and so by taking out one drawer, the things in the one beneath may be exposed. Look well at the back of the carcass, and also at the backs and bottoms of the drawers; if they are left rough have nothing to do with them. Rap them with your knuckles, and by the noise that follows you will be able to judge whether the workmanship is sound or not. Try the key in each drawer, and make sure that all the locks are secure and serviceable. Be careful, also, that the drawers slide in and out pleasantly. Three feet six long, from end to end; twenty-one inches deep from back to front, and from three to five feet high, will be found the most generally serviceable dimensions.

We now give a list of prices; it must, however, be remembered, that there is slop-work in chests of drawers as well as in other articles. We repeat, that 'that which costs the least money is not always the cheapest; and of all cheap nuisances, cheap furniture is the worst.' It is always in the way; we cannot eat it as we do cheating sugar, or cheating bread; there it stands to remind us of our folly or covetousness. If we are too poor to lay out much money, then the best way is, to seek for strong second-hand furniture, but taking care to have it free from vermin.

The prices are neither the highest nor lowest, but such as would afford a fair chance to most purchasers.

	£	s.	d.		£	s.	d.
Painted chest of drawers.....	1	5	0	to	2	0	0
Mahogany ditto (sweep fronts)	2	5	0	to	5	0	0
Ditto straight, various drawers	2	0	0	to	5	0	0
Dressing-drawers, and pedestals	3	10	0	to	6	0	0

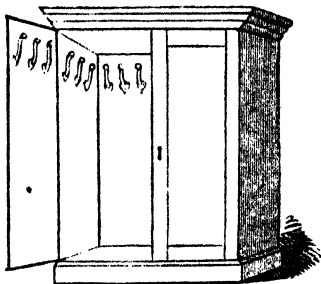
## CHAPTER VIII.

### WARDROBES AND THEIR FITTINGS.

MUCH of what has been said in the preceding chapter, respecting the convenience and usefulness of chests of drawers, applies with equal truth to *wardrobes*. In some respects they are even more convenient, for in them dresses or coats can be hung up without folding, or light and delicate articles may be laid by themselves on sliding trays, and so kept from all pressure. Other advantages too will appear in the course of the description.

The simplest kind of wardrobe is an upright press as shown at figure 39. It may be made of mahogany,

Fig. 39.



oak, or walnut; most commonly, however, wardrobes of this sort are made of pine, and painted to suit cus-

## WARDROBES.

tomers who cannot afford to give a high price. But caution is necessary in buying painted furniture, as there is a risk of getting water-colour instead of oil, and for this reason: in order to meet the great desire for cheapness, cabinet-makers give a coat of size to such articles as they wish to paint, and upon this a coat of water-colour of any required shade. The size prevents the water-colour from soaking in, and when all is dry it is finished off with a coat of varnish, and to an unpractised eye looks as well as oil-colour. But a trial proves the difference. The varnish, which is common, soon rubs off, and then the protection being gone, the water-colour wears away rapidly and the bare wood is exposed. This is particularly the case with common painted washstands. Many a purchaser has wondered that the paint should wear away so fast, little thinking that what they supposed to be paint was not more durable than whitewash. Therefore, in choosing painted furniture buyers must always remember that that which costs least is not always the cheapest, and act accordingly. Every one knows that good oil paint, or japan as it is called, is worth more than common water-colour.

In figure 39, one of the doors is left open to shew the position of the pegs on which clothing is hung; by having a row on the inside of the door, the whole four sides will be filled, and no space wasted. A partition, which divides the carcass into two, runs from top to bottom, where the doors meet; and the space covered by the closed door is generally fitted with sliding trays or drawers. The lowest drawer of all

Fig. 40.



is a very deep one for holding bonnets. Sometimes pegs are placed inside, so that the bonnets may hang apart from each other, as shown at 40, which represents a part of the inside of a bonnet drawer. A common press of this kind costs from £3 to £5.

Fig. 41.

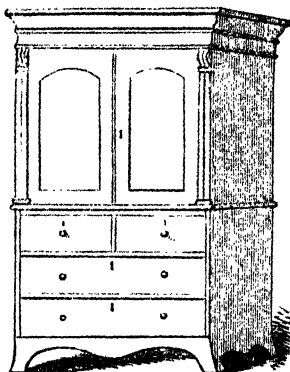
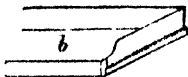


Figure 41 combines the advantages of a wardrobe and chest of drawers; it is suitable for a small room, and will stand well in a recess. When the doors are opened the whole contents of the upper carcass are exposed at one view. This part is mostly fitted up with five sliding shelves, or with sliding trays, which run in grooves made in the end of the carcass. The best way to make the trays is first to fit the bottoms (which should be half-inch thick) into the grooves, and made to slide easily. Then dove-tail the

Fig. 42.



frame of the tray together, rabbet the front to receive the bottom, and screw it on all round. This is a better way than to screw slips on the carcass-end to serve as guides. A portion of a tray is shown at 42. If the bottoms are of deal, instead of colouring them with ochre, as is usual,

the cleanest way is to line them with paper. The ordinary size of a wardrobe of the kind here described is from 3 ft. 6 in. to 4 ft. 6 in. wide, and about 8 ft. in height. The price, if made of mahogany, from £6 to £10; if painted, £4 to £6.

Fig. 43.

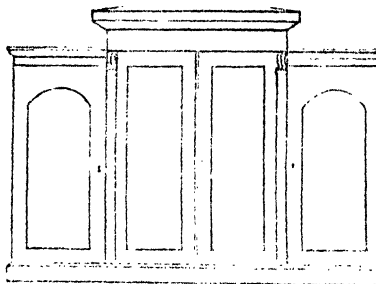
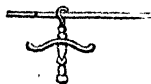


Figure 43 is what is called a *wing wardrobe*, and is the most serviceable of all, but it can only appear to advantage, or be used with comfort in a large room. It is usual to make them seven or eight feet wide and as many in height; but it is possible to make a small wardrobe after the same pattern should it be preferred. Such an one is called a *dwarf wardrobe*, and is often made with the wings highest, as dresses require a considerable space to hang at full length. One or

Fig. 44.



both of the wings may be fitted with pegs as shown at figure 39, or the dresses may be suspended by the contrivance 44. A rod of wood or metal is fitted across the wing, to which the instrument called the *stretcher* hangs

by a hook. The two projecting arms of this pass into the arms of the dress, and support it in the best possible manner. By having a number of stretchers, six or eight dresses may be suspended side by side; they can thus be easily seen, and any one lifted down without disturbing the others. If it be preferred the centre carcass may have drawers below, as figure 41, or the whole of the inside may be fitted with trays and a bonnet drawer. Wing wardrobes cost from £10 to £20.

One convenience of a wardrobe over a chest of drawers is worth remembering:—one lock on the door secures the things inside as well as the five or six locks on the drawers, and with far less trouble.

## CHAPTER IX.

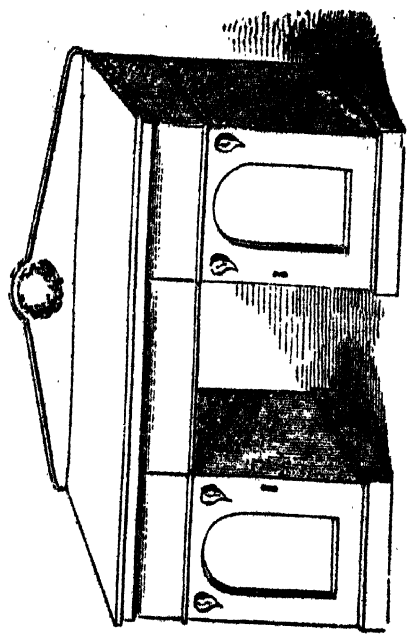
### PARLOUR FURNITURE.

IN furnishing a sitting-room or parlour, there are several points which ought to be taken into consideration: namely, the size and height of the room, the amount of light which it receives, and whether it is to be used for the greater part of every day, or only occasionally. The furniture of a room in continual use, should be much more substantial than that which is used at intervals only, without, however, being disproportionately heavy. It may be said that people in general are the best judges of what suits them best in the way of furniture; this is true in some cases, but not in all, for we often see that those who have the means to set off their rooms to the best advantage, and who ought to have the knowledge, are the very people to lumber up their rooms with articles unsuited to each other and to the apartment in which they are placed. To these and to many others we doubt not that a few suggestions as to furnishing with propriety will prove acceptable.

A sideboard is so very serviceable and convenient an article of furniture, that a parlour can hardly be said to be complete without it, provided there be room enough. The pedestals or small closets on each side will contain many things which are continually wanted, and which cannot well be kept in any other part of the house without inconvenience. Sometimes a deep drawer lined with lead, and called a cellar, is fitted to the lower part of one of the pedestals, to hold decanters and bottles of wine, which are kept from striking against each other by narrow partitions, also covered with lead. If preferred, this drawer may be omitted and one or more shelves used instead.



Fig. 45.

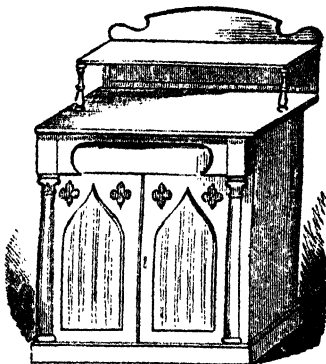


The three drawers seen above, (figure 45), have a finger-hole cut within the lower edge of the front to open them by, as their appearance would be spoiled by knobs or key-holes. Although the top of a sideboard, or any other article of furniture should not be overcrowded, it will yet serve as a stand for many articles, either useful or ornamental. The sideboard here shown is a design which looks well, whether made large or small, and will be found suitable for any ordinary sitting room.

There are many different styles and patterns of sideboards, and any ingenious mechanic, having one for a model, will find little difficulty in making alterations to suit his own taste, or that of his customers, from the plainest and simplest, to the most elaborate and ornamental. Those who saw the Kenilworth Sideboard in the Great Exhibition, will have an idea of what a noble article of furniture a sideboard may be made by the exercise of proper taste and skill. The usual dimensions of a sideboard, where space is no object, are, six feet long, and two feet wide on the top, and three feet in height. The top should hang over at least three inches at the back, to insure its fitting close to the wall, while the lower part stands clear of the skirting. It is not necessary that the central space between the two pedestals should be left open; it may be fitted with shelves, and enclosed with a pair of doors, to serve as an additional closet if required; but the appearance is lightest when left open, as in the drawing.

Such a sideboard as here described, would look well were it not more than four feet long, and eighteen inches wide on the top; but instead of so small a size as this, it would perhaps be best to have a chiffonier, (figure 46), which may be made of any required length, from two feet to six feet, and always look tasteful if properly constructed. The lower part makes a convenient closet, as well as the pedestals of a sideboard, and there may be one, two, or three drawers at the top, according to the dimensions and

Fig. 46.



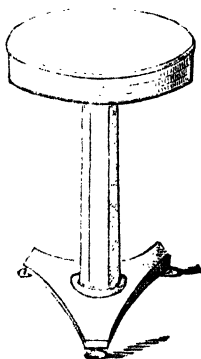
other circumstances. The shelf on the top, which is called the gallery, makes a very suitable stand for small vases or fancy books, and when the panel underneath it at the back is covered with silk to match that in the doors below, or fitted with a piece of looking-glass, the effect is very pleasing. A few years ago, it was the practice to fix a closet into the recesses on each side of the parlour fire-place, but now it is more common to stand a chiffoier in each, which is not only more tasteful, but admits of being removed without damage. Three feet is the usual height for a chiffoier, and as was observed of the sideboard, the style or pattern may be varied to suit the taste of the maker, or the means of the purchaser.

With regard to a table, the best kind for a sitting-room in constant use are those which stand on four legs. If firmness is required anywhere it is in the family table; and many people know, to their discomfort, that those tables which are supported on

a single pillar, are too often apt to become loose and shaky. A table of the latter kind, however, may be desirable in some cases where it is not likely to undergo violent usage, and in a small or crowded room a circular table has a lighter appearance than a square one. But where solidity is required, the four-legged table will answer best, besides which, it may be made to open in the middle to receive an additional flap whenever a large party has to be entertained, without in the least diminishing its firmness when shut up.

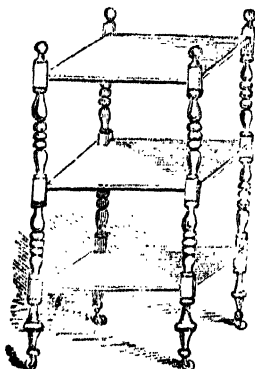
The number of chairs must mainly depend on the size of the room and the number of persons who are to use them, and it may be six, eight, ten, or twelve, according to circumstances; and whether a couple of reclining chairs shall be used instead of two of the ordinary elbows is also a matter for consideration. One point is especially to be remembered with regard to chairs: they must be strong. A cheap, rickety chair is dear at any price.

Fig. 47.



The small table, figure 47, may be made to serve several purposes: the top consists of three flats, as shown by the dotted lines on the rim, and these being fixed to different standards, which slide up and down inside the pillar by means of pulleys and cat-gut lines, will, when open, form a dumb waiter, on which a great number of articles may be placed without taking up any more space in the room than before. The same table, when not in use, may serve as a flower-stand in the window. The *what-not*, (figure 48), affords some of the same conveniences.

Fig. 48.



The price of sideboards is from £5 to £15: a handsome serviceable article can be bought for one guinea per foot, reckoning the length. Chiffoniers are worth from £2 to £8. Chairs (six and two elbows) stuffed and covered with hair cloth, and brass moulded, from £4 10s. to £20. The sliding table costs from £3 to £5; a dining table, four feet square, with two loose flaps, from £4 10s. to £10; a loo table on pillar and

triangular block, £2 to £5. What-nots from £1 10s. to three guineas. If of commoner wood than mahogany, the prices will of course be lower.

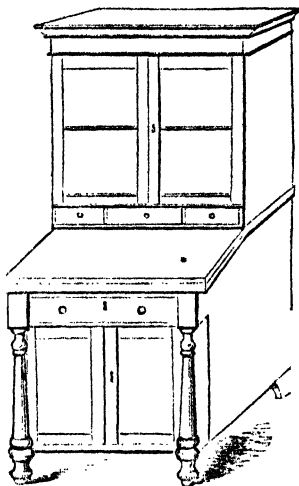
We shall continue this subject in our next chapter: meantime we may say, that without the exercise of a little patient thought and judgment, no one can expect to find out all the good effects that attend on suitable and orderly arrangement. We have sometimes seen the largest article in a room placed against a projection, which brought it so far into the room as to convert what ought to have been a convenience into a perpetual annoyance. In placing our furniture, we have not only to consider what we like best, but also what looks best, not forgetting to be mindful of the general convenience of the whole of our inmates.

## CHAPTER X.

### BOOK-CASES AND PARLOUR FURNITURE.

AMONG the articles that assist in making up the resources and comfort of a family, books hold a very important place. In the present day we cannot well do without them, and it therefore becomes necessary to provide a proper receptacle in which to keep them; and such a receptacle is a book-case. There are many kinds of book-cases, and they may be made in any style to suit the taste and convenience of purchasers. Some are large enough to cover one side of a room, with doors that slide up and down, or from side to side as a window, while others are little more than an open frame-work of shelves. In many families the old bureau is still preserved, which was made in the days of our grandfathers, from the convenience it affords for holding private papers, and for writing. But this is superseded by the modern *écritoire*, or secretary-drawer, which is supposed to have a better appearance than the sloping front of the bureau. Sometimes, however, there is not room for a full-sized bureau or secretary; in such circumstances, the book-case shown at figure 49 will be found very convenient and serviceable. The length is 3 feet 6 inches, and the total height 6 feet 8 inches, which should be thus divided:—the foot  $5\frac{1}{2}$  inches, lower carcase 2 feet 4 inches, upper carcase 3 feet 4 inches, and the cornice  $6\frac{1}{2}$  inches. The lower carcase measures 23 inches from back to front, and the book-case 1 foot. The sloping flap shewn in front is hinged to the under one, and when open rests on the edge of the drawer, which is drawn out to serve as a support; it thus hangs over sufficiently far to enable a person to sit at it as conveniently as at a table, and may be lined with

Fig. 49.



leather or cloth. The small drawer above, on the right, is fitted up with inkstand, pen trays, wafer box, and other requisites, and is pulled a little way out when in use, so as to be within reach of the hand. This book-case is particularly suited for a small room, as it occupies but little space, and yet when the flap is open, makes as large a writing desk as is likely to be wanted for general use. The "hanging styles" of the lower doors are made double width, to receive the columns, which are screwed on from the inside, a better arrangement in most cases than attaching them to a fixed pilaster, as it leaves the whole of the interior

available, and allows of the shelves being drawn out without difficulty. Such a book-case made of mahogany, with glass in the upper doors, costs from £7 to £10.

Fig. 50.

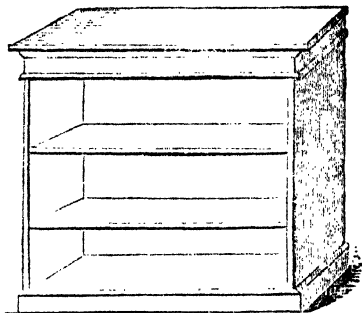


Figure 50 is a convenient kind of book-case in many respects ; it is cheap, because it may be made of some less expensive kind of wood than mahogany, and may be stained or painted, to suit the general style of the room. It will also serve as a sideboard, and may be placed in a recess. Three feet will in general be found the most serviceable height ; this, however, must depend greatly on the number of books to be put away, and the number of shelves required. Where there is much exposure to dust the upper edges of the books may be protected by a slip of japanned linen or leather, about two inches wide, which is to be fixed in a groove on the under side of the shelves or rails, about a quarter-inch from the front, and wedged securely in its place by a strip of wood glued in the groove behind the leather. Such a book-case as this may be made to look very light and



ornamental: the ends may be of open scroll work, or there may be carved pilasters running up the front, or a pair of narrow arched doors, so as to inclose a small space at each end, or the whole may be put together in the same way as the *what-not* (figure 48, p. 66). If a still cheaper kind be wanted there are the common shelves fixed to the wall with brackets, or made to hang on cords; of which the fixed or framed shelves are the most desirable, as the hanging ones are apt to get out of order.

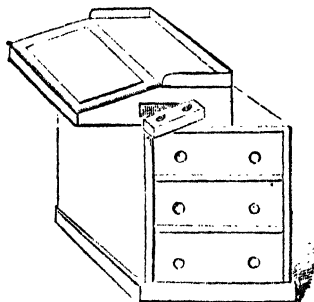


Figure 51 is a *Davenport*, or writing table intended chiefly for ladies' use. It is an article of much utility, and will hold letters and bills or miscellaneous papers which are suffered to lie about loose and go astray for want of a proper receptacle. The desk, or upper part, is made to slide so that when not in use, it may be pushed back to fill up the vacant space shown behind it. The inkstand, as will be seen, is hinged to fit flush with the side of the desk, and can be drawn out when wanted; besides this a sliding board may be fitted to slide in and out above the upper drawer to serve as a

table or support for a lamp or other article. It is only by experience that all the convenience of a Davenport can be found out, and it may be suitably introduced where a larger article would be in the way, while its style may be as plain or as tasteful as can be desired. A handsome kind is made by supporting the fore part of the desk on columns resting on a sweep-fronted block, but in this case it does not slide backwards and forwards as in figure 47. A very cheap Davenport may be bought for £3 10s., and from that price the cost rises to ten guineas.

Another article to which we may refer in this place as suitable for a parlour is the pedestal drawers shown at figure 38, page 51. We need add nothing to the description there given of it, except to remark that in some respects it will serve the purpose of a book-case and a Davenport also.

Although we have considered the articles here described as designed for a parlour it must be understood that they are equally suitable for a drawing-room. It should, however, be remembered that drawing-room furniture is generally of a lighter and more tasteful make than that used in the parlour; though it need not on this account be less strong or durable. A good tradesman will not make an article flimsy because it is light, and as we seldom furnish rooms or houses more than once in a lifetime, it becomes of some importance to consider strength when making our purchases.

Figure 52 is an improved form of leg-rest, much

Fig. 52.



more comfortable than the T-shaped one which has long been in use. When shut it may serve as an ottoman, and when open it may be kept at any angle by means of the rack and stretcher. If properly stuffed and made soft it is a very comfortable article especially to aged persons with weak or tender legs and some persons find that with an easy chair and leg-rest they can do without a sofa. The price of this article is from seven shillings and sixpence to eighteen shillings.

Fig. 53

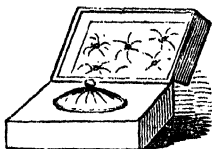


Figure 53 is an ottoman foot-warmer, to be used by invalids or persons subject to cold feet. The top is stuffed, and made to shut down over the lower part containing the tin pan, which is to be filled with boiling water. When closed, it

retains the heat for a long time, and the top being warmed, the feet which rest upon it are also warmed with comfort to the individual, and without in any way disfiguring the room; for in appearance the article may be made exactly as an ottoman. The price would be the same as for the leg-rest.

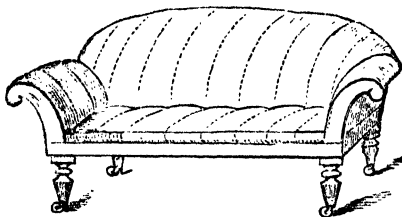
Among other articles intended for the parlour or drawing-room may be included fire-screens, tea-caddies, and tea-pots, the latter being a large caddy mounted on a pillar and block; work-boxes, desks, flower-stands, chess-boards, work-tables, occasional tables, besides many kinds of occasional chairs. Some of the latter are now made of very tasteful forms, and three or four scattered about a room give it a very pleasing and finished appearance.

## CHAPTER XI.

### SOFAS, FLOWER-STANDS, ETC.

IN continuing our notice of parlour and drawing-room furniture we come now to the article of sofas, which is not one of the least important. There is great variety in the form and fashion of sofas, as may be seen in any cabinet-maker's or upholsterer's warehouse; those with two ends are sofas, those with one end couches, and there is a kind which have the back running from one end to the other in the form of an **S**, so that when occupied by two persons they sit on opposite sides. These are called *causeuses*, or conversation couches, and are to be placed in the middle of a room.

Fig. 54.



There being, as we have stated, generally a large assortment of sofas on sale, we have given drawings only of such as are of a cheap and useful make, and mostly made to order. Figure 54 is a design which admits of being made of a small size, and yet sufficiently long for a person to recline on. If stuffed with

hair it should be kept soft and springy ; bolsters or pillows are to be added according to choice, and the cover may be of hair-cloth, damask, chintz, or printed canvas. A loose cover, which can be easily shifted and washed, is most suitable if the sofa is much used by an invalid. If the stuffing be of flock or any commoner material it will of course be cheaper, but it is neither so elastic nor so durable as hair, and is very apt to become lumpy after a little use. This sofa with mahogany legs and front, and stripe or chintz cover would cost from £2 to £1; and twelve or eighteen shillings less if of stained wood.

Fig. 55.

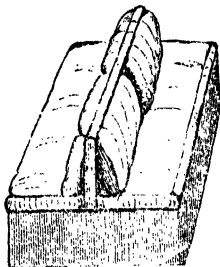
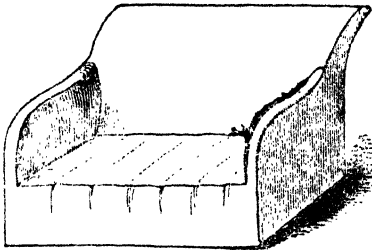


Figure 55 is a double sofa or settee, with a centre rail framed and lined to support the back cushions. The lower part is made in the manner of a large ottoman, and the seat cushions may be either fixed or loose as is most convenient. It may stand in the middle of a room, or with one of its ends against the wall, so as to leave the two seats free. It is a very comfortable article, can be

made at small cost, and with but little trouble ; and any person who knows how to use a needle may easily contrive to make the cover, of such material as is most suitable. No positive size can be given for this settee ; that is a point which must be left to taste and convenience.

The same remarks will apply in the main to the settee shown at figure 56, which, from the ends being upright occupies much less room than a scroll sofa. Five feet in length and eighteen inches from back to front will in most cases be found a convenient size. The cover should be loose, and is to be put together in such a way as to slip on and off all at once. The

Fig. 56.



price ought not to be more than thirty shillings. Besides being adapted for a parlour or drawing-room, according to the quality, any one of these three sofas or settees will be found particularly suitable for a dressing-room, or for the little snuggeries which ladies sometimes fit up for their own use. Above all, it is desirable to have a comfortable seat in case of sickness, whether for the invalid or the attendant.

Fig. 57.

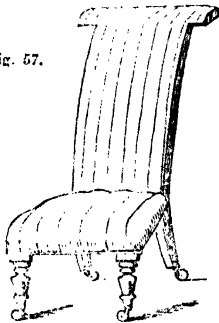


Figure 57 is a *prie-dieu* or devotional chair, for kneeling on during family prayer or private worship. It has the advantage of preventing the painful inconvenience that many persons feel from a bent and constrained posture, while the flat at the top of the back affords a place for the book, if necessary. This chair may be placed in any part of the house according to circumstances, and will not be

found unsuitable for any room; for without being

showy it may have a tasteful appearance. The price is from £1 to £2, and more, if made of an Elizabethan pattern, or carved in the old ecclesiastical style. Many persons like to work the cover on canvas, with Berlin wools for which there is a great variety of suitable designs.

Fig. 58.

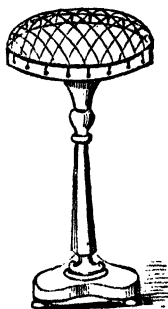


Figure 58 is a flower-stand which those persons who are fond of flowers will think indispensable for a drawing-room or parlour. It may be made in any kind of wood, but rosewood or maple is the kind mostly chosen. A shallow tin or zinc water-tray, painted white, is placed within the circular rim, and on this rests the curved covering of wire work which supports the flowers, while the stalks pass through into the water below. When nicely covered, such a stand has a very pleasing appearance. The form may be greatly varied, a smaller tray, for instance, could

be placed a little above the one here shown, supported on a pillar rising from the centre; or branches might spread out with trays at their ends, after the manner

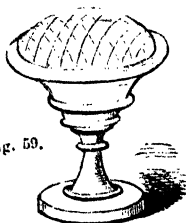


Fig. 59.

of a chandelier; or it may be made square instead of circular, with scroll legs crossing each other. Figure 59 is a smaller one of the same kind intended to stand on a table, or sideboard. The prices are from seven shillings and sixpence to three guineas, according to the size and quality. It should be borne in mind that rooms in which flowers

are exposed, ought to be well and constantly ventilated to keep the air fit for breathing.

## CHAPTER XII.

### PAPERING, PAINTING, AND GENERAL REPAIRS.

It is as true of a house as of a ship that it needs constant looking after if it is to be kept in a properly serviceable state ; neglect may cause the one to sink and the other to tumble. We propose, therefore, in the present chapter to give a few simple instructions for preserving a house in a clean and comfortable condition ; for this is a matter, as we have often said, on which domestic happiness very much depends.

Even to people who can afford to employ workmen or other assistance whenever their house or furniture needs repair, it may be useful to know something of the means and method by which such repairs or improvements may be effected in the best way, while to those who have to look twice at a shilling before they spend it, such knowledge cannot fail to be a benefit in more ways than one. They may, perhaps, discover that they can do many little matters for themselves instead of employing others, whereby they will avoid some inconvenience as well as save money ; besides which, acting on the principle that "a stitch in time saves nine," they can put their hand to the work the very moment it is needful to do so. And further, *making shift* is such a miserable way of living that any thing which saves us from it is a positive good, as every one may prove who is willing to try. There cannot be much self-respect in the occupiers of a house where the windows are patched with rags or paper, where one corner of the blind hangs loose, where the broken-legged chairs only stand by leaning against the wall, where the carpets and paper are dirty and tattered. Really destitute people must of course do the best they can, but even they need not be squalid ; and



those who are in better circumstances have no excuse for that neglect and disorder which are bred from indifference or idleness.

When we consider that every thing around us has a natural tendency towards deterioration and decay, we shall see the necessity for constant endeavours towards preservation, and we shall understand how it is that many praiseworthy people are always at work. Bright metal turns rusty, glass gets dim, handles come off, screws become loose, the wall plaster cracks, and that is not the end of it; if it were, there would not be much to be said on the matter. But from these beginnings how rapid is the progress from bad to worse, and from worse to worst! There are few persons who have not learnt this fact in the course of their experience.

What is more annoying than discomfort and ugliness? And yet there is much of discomfort and ugliness in a cracked and stained ceiling, in loose and torn paper on the walls, in a chair with three legs, or with the back rail coming off every time you lift it up, or a window with a broken sash line so that it won't stay open when required. All these things, however, occur daily, and are borne as household miseries, when all the while, the trouble of reparation would be far less than that of putting up with the miseries. You hardly believe this you say: very well, then, just make the experiment, and try for yourself.

As regards papering. We have said something elsewhere on this part of the subject, to which reference should be made. Paper-hangings are now so cheap that it is almost as little cost to paper a room as to whitewash or colour it, while in appearance it is far superior. A papered room has a comfortable look which no other ordinary material can impart, and the hanging of the paper is not a tedious operation, and has nothing about it particularly unpleasant. Paint, however, is in some respects superior to paper, and in the better class of houses where ex-

pense is not an an object, decorated painting has of late been adopted with manifest advantage.

Before papering a room the state of the walls must be thought of. If the walls are quite new and smoothly finished, the only preparation necessary is to lay on a thin coat of weak size. At most colour shops this size may be bought ready for melting, but as it is too often made of putrid materials, the smell of which is highly offensive, if not prejudicial to health, the best way is to make the size as it is wanted. Two or three ounces of glue, such as is sold in hard cakes, are to be soaked for ten or twenty hours in half a pint of water; and then placed near the fire to melt slowly, and when melted, the contents are to be poured into a gallon of boiling water and stirred about for a few minutes, and this, when cold, will form size of the right strength, smooth and ready for use, and with no other smell than that peculiar to glue, which soon goes off. Besides the disagreeable odour, bad size is apt to remain permanently damp, a consequence by all means to be avoided.

The use of the size is to make a surface to which the paper will stick better than to the bare wall. If necessary for a new wall, it is much more so for an old one. Some care is required in preparing an old whitewashed or coloured wall for paper. First of all, the wash or colour is to be wetted with water and scraped off with an old plane-iron, or any piece of steel which has a smooth edge, after which the wall should be swept down with a besom or birch-broom, to remove all that the scraper may have left and make an even surface. If there be any loose plaster, those parts should be well-sized and have a piece of thin strong paper pasted over them; but the best way is to get the place re-plastered, if time and expense can be afforded. Cracks or holes may easily be filled with a little of that mixture called putty by plasterers; in no case should they be left. If not stopped in any other way, slips of paper should be pasted over them, or else the cracks will soon show through the outer

paper. Many people know what mischief is often produced by a draught of air, and it is the air blowing into the cracks which so soon forces its way through the paper into the room; and the wall will not be properly done unless it is kept out by the means above-mentioned. After all this is done the room may be sized. It may appear to be a great deal of trouble, but it is trouble well employed; for the better the condition of the wall, the better will be the appearance of the paper when finished. The size will be dry enough in an hour for the papering to be commenced.

If the room has been already papered, it will be necessary to go carefully over the walls and tear off all the loose pieces, especially at the top and bottom, corners and edges. Wherever it is loose, there will it curl up and look blistering when the new paper is dry. If the bare wall is exposed by the tearing off, these spots should be sized.

The instructions we have here given should be scrupulously observed in bed-rooms, where vermin of different kinds is so apt to form colonies behind loose paper or in cracks in the walls. In such a case, there is nothing for it but to scrape and strip, to use the besom freely, to stop every crack, and size carefully, so that there may be no chance for the new paper becoming loose and affording a lodgment for the enemy. Careless people have sometimes thought they had got rid of the bugs by papering over them; but in a few weeks the creatures find their way through as ready as ever to resume their tormenting attacks.

The preparations having been made, the hanging of the paper may be proceeded with. This is not to be done by chance, but by rule; and the rule is, that the edges of the paper, when hung, shall be towards the window. The appearance of many a handsome paper has been spoiled from carelessness or ignorance in this particular; but when this precaution is observed, the lapped joints scarcely show. First of all, the edges of the paper are to be cut, and as the hang-

ing is to begin at the window on each side, that edge which is cut close for one side must not be cut close for the other. This point being decided, unroll a yard or two of one of the pieces of paper, cut the edge, unroll a yard or two more, and roll up loosely the part that is cut, and continue till the end is reached, when the process being repeated with the other edge, the piece will be at last rolled up again as it was at starting. Not more than about a quarter inch of paper should be left at the edge which is not cut close. If there be a back and a front window in the room, the same rule must be observed, and the finish will come in the corner most out of sight by the mantel-piece, or at the back of the folding-doors.

When the edges are finished, the paper is to be cut into lengths, about half-an-inch longer than the height of the room; but they must be cut so that the second will match the first, and so on. There are certain dots or marks on the edges which show where the match is, and if the length required comes between these dots, the portion down to the next dot must be cut off after each length, which will bring the match the same as where it started in the first length. Care should be taken to cut straight across, and as many lengths may be cut as will be sufficient for two sides of the room. These are to be turned altogether the plain side uppermost, and the first one may be pasted. If the paper be thin and common, it must be put on the wall immediately, but if of good quality, it is to be left to soak for two or three minutes, while for a stiff glazed or flock paper, from five to eight minutes would not be too much. The reason is, to give time for both sides to become equally damp, otherwise there is no certainty that the paper will stick. A familiar example may be seen in a postage stamp: many persons moisten only the gummed side, and then wonder why the edges curl up, whereas, if both sides are damped, it lies perfectly flat without difficulty.

The first length is to be put up with the close cut

edge close to the wood work round the window. Having brought the top to meet the ceiling, see that the length hangs straight, trying it if necessary by a plumb-line, then taking it by the lower end, lift it away from the wall all but about three inches at the top, then let it fall, and it will drop into its place without a wrinkle. Now with a soft clean cloth begin at the top and press the paper to the wall all down the centre to the bottom, then beginning from the top again, press it from the centre to each side alternately, regularly downwards. If this operation be properly done, the length will be perfectly close to the wall and smooth in every part. It is not to be pressed heavily; but the cloth being taken in the hand as a loose round lump, must be moved quickly over the surface—dab—dab—dab—with a light and clean touch, otherwise some of the colours will be apt to smear. Last of all, mark with the end of the scissors where the paper meets the skirting, cut off all that is over, and press the end carefully into its place. Proceed with the second length in the same way, bringing the close-cut edge to meet the pattern of the first one, and taking care that no gap be left between. Neglect of these precautions will convert a handsome paper into a sight that will be a constant eye-sore. Try the lengths frequently with the plumb-line to avoid the chance of getting out of upright, and remember that the outside end of the piece is always the top of the paper.

The paste should be rather thicker than ordinary gruel, and laid on smoothly and equally, not putting too much, or it will squeeze out at the edges. Where this takes place, it must be removed with a clean damp sponge: any accidental smears of paste may be removed in this way, if taken off lightly as soon as they are made. Paste is best when made of old flour, and it should never be used while warm.

From these directions, it will be easy to understand how to repair the paper of a room when necessary. All loose patches or corners, and the wall behind,

should be brushed free from dust, and then, while the flat of the left hand is held against them, they can be pasted, left to soak the required time, and turned down into their place with a cloth. The best way for keeping a paper in respectable condition is to paste down at once any places that begin to blister or to curl; this not only preserves the neat appearance, but prevents children tearing off the loose pieces; a practice which they take much pleasure in.

If instead of paper, a room is to be whitewashed or coloured, there will be but little difference in the preparations. The walls are to be washed with clean water, frequently changed, the rough patches scraped smooth, swept with a besom, and all cracks and loose places must be carefully stopped. When this is done, before proceeding further, all the rubbish should be cleared from the room and the floor swept; there will then be but little dust at the final cleaning after the walls are finished. In some instances, as after a visitation of typhus fever, or in over-crowded apartments, or in rooms used as workshops, it will be best to make the whitewash of lime, for lime is a rare purifier. But as limewash is apt to turn black, whitewash is generally made by putting whiting to soak in water over-night, and afterwards mixing very smooth, about as thick as cream, and with about a tea-cupful of size to two gallons of wash, which will prevent its rubbing off when dry,—or potato starch may be used, which leaves the white uninjured. Whitewash thus prepared may be altered to any required colour: yellow ochre mixed with a small quantity of blue-black makes a stone colour, or buff or straw colour without the black; and warmer tints may be produced by using indigo or the blue-black above-mentioned, or Venetian or orange red; vermilion will give different shades of pink, and a green may be obtained with mixture of indigo and yellow ochre. Some care will be required in the mixing, but if too much of the colouring matter is not added at first, it will not be difficult to get a colour according to taste. As a rule

ceilings or walls should be whitewashed or coloured at least once a year, and oftener whenever necessary, for the sight of either in a dirty state is far from agreeable. For stables, cellars, wash-houses, water-closets, and out-of-doors' walls, limewash will be the best.

Whether the walls are to be papered or coloured, the ceiling is the part to be first attended to. By a little management the wash may be laid on without splashing, the method being, not to take too much at a time into the brush, or to jerk it at the end of the stroke. Some people have a knack of doing things in a tidy way, while others, for want of attention, are always slovenly.

The subject of *paint* comes next to be considered; and much that has been said on the previous subjects is applicable to this. The paint of a house will look well or ill in proportion as it is cared for or neglected. It is scarcely possible to clean paper hangings or colour wash, but there is not the same difficulty with paint; it should not, however, be scoured too often, as that injures its appearance. When too old or too much stained to be revived in this way, a new coat or two must then be put on. Most people think *they* can paint, it looks so easy; but it is found to be not quite so easy when they come to try. Still, a careful person may contrive to paint a room creditably. The old surface should be perfectly clean before the new paint is laid on. Scrubbing with soap and hot water will remove grease, and roughnesses may be smoothed by a piece of pumice stone, and as dealers in paint will generally lend a pot and brush, it is neither difficult nor costly to provide the materials for repainting a room.

When workmen are employed, it is necessary to watch that they do their work properly, as sometimes they will cover new wood with a coat of size, and a coat of paint over that as a finish, instead of three or four coats of paint. The consequence is, that the

paint quickly wears off and the room looks shabby ; and if it be work exposed to the weather, it is soon stripped of its mock protection.

House-painting is an important subject, as regards health and comfort, as well as appearance and durability. It is well known that our climate is very changeable ; we have a good deal of fog and damp as well as of rain, and we all like to have our houses built and finished in such a way as will keep us dry and warm at all seasons. This, however, is a point which has not been sufficiently entered into, perhaps more on account of ignorance than any other cause.

Every one knows that walls and ceilings are finished with plaster, but every one does not know that plaster has the property of absorbing moisture. This of course cannot take place in rooms where a fire is kept ; but in rooms left, as is often the case, for many weeks together without a fire, the walls and ceiling will take up a considerable quantity of damp, and the effect of this will be positively injurious to the health of the inmates. There are few persons who have not had a mysterious cold, that came they did not know how, at some time of their lives ; perhaps the damp in the plaster may have had something to do with it. The way in which damp will settle on a wall may be judged by what so often takes place in painted passages and staircases, when the walls have been chilled by a spell of cold weather. As soon as the temperature becomes warmer, the moisture is condensed on the walls, which cool very slowly, and at times in such quantities as to run off in streams. Now, had it not been for the paint, a great part of this moisture would have been absorbed by the wall, for paper and colour are no protection, and the consequence follows, that the plaster does not last so long as it ought, and the house becomes unwholesome.

We need not wonder, therefore, that plaster so often cracks and comes off without any apparent cause, especially as some builders have a bad practice of using very worthless materials ; and it becomes a



question well worth considering, under these circumstances, whether, in finishing a house, the walls shall be painted or papered. Moisture can be wiped off paint, but not off paper or colour.

If paint be decided on, it then becomes necessary to see that the painting is properly done; that the material is good, and a sufficient quantity laid on. The principal colours used by painters are, the different sorts of ochres and umbers, Venetian and Indian red, lake and vermilion, red and orange lead, Prussian blue, chrome yellow, and terra de Sienna. These are mixed with white lead, but this latter constitutes fully nine-tenths of the whole, and is, indeed, the chief ingredient of all the paint that is used. It is of consequence, therefore, that the white lead should be of good quality; but owing to the practice of adulterating it with powdered chalk and a heavy mineral earth, it is rarely to be purchased in a perfectly pure state, and it soon turns yellow. The price is from twenty-five shillings to forty shillings the hundred-weight, and in this difference we see a reason why some painters work so much cheaper than others. There are dishonest painters who will lay on nothing but whiting and size for the first coats, and finish off with one coat of oil paint, and it is not easy to detect the fraud at the time; but as such paint wears off very soon, the customer finds out at last that he has been cheated.

Unless a plaster wall has had five coats of paint it cannot be considered as properly painted. The first coat should be white lead, mixed rather thin with linseed oil and a little litharge for drying, so that it may soak in easily. If this soaks in freely, as it generally does, to the depth of an eighth of an inch, a second coat of the same must be applied, which will insure a hard surface. The third coat is to be made much thicker, and brought pretty near to the colour that has been chosen for the wall; and the fourth coat still thicker, as thick, indeed, as can be worked with convenience, and stirred with oil and turpentine in

equal quantities. It should be rather darker than the finishing coat is intended to be, and should have sugar of lead instead of litharge for "driers," as painters call it. Each coat should be thoroughly dry before the next is laid on, and if necessary, they may be smoothed with sand-paper rubbed straight up and down: too much pains cannot be taken to lay them on equally and smooth. It is usual to finish the outside coat without any gloss—it is then said to be "flatted;" the paint for this is made with white lead stirred with turpentine only, and gold-size for driers, no oil being used. It must be laid on with great care and quickness, as the turpentine evaporates rapidly, and a second touch of the brush over a finished place gives a patchy appearance. The time of drying may be generally reckoned as follows:—the first coat should be left three days; the second, four days; the third, five or six days; but between the fourth and the finishing coat there should be no more than two days. The beauty and durability of the work depend on attention to these particulars.

From the details here given most people will be able to form an idea of the proper method of painting a wall. Of course a fewer number of coats may be laid on if thought desirable; and ceilings may be painted in *distemper*, to look as pure and light as whitewash, but not to resist the damp so well as paint.

What is called painting in distemper is to lay on colours mixed with size instead of oil. It is much cheaper than oil colour, and never shines or looks glossy; but it will not bear washing; two coats are generally sufficient. It is made by mixing whiting with warm size, and adding such colours, well ground, as may be desired. It must be laid on rapidly, for if one part dries sooner than another, it looks patchy. Two or three persons ought to work at the same side of a room at once.

In painting there is abundant scope for the exercise of taste; and such colours may be chosen as are most

suitable for each apartment, and there may be decorations of various designs or imitations of marble.

The style in which a house should be painted, must depend materially upon the sort of house, and its furniture and fittings; it is a point which can be determined by scientific laws, as has been shewn by Mr. Hay, of Edinburgh, whose reputation as house-painter stands in the foremost rank. Among his observations there are some which, although they may not be in all cases applicable to the circumstances of those for whom our instructions are more especially intended, will nevertheless be highly useful to many of the working-men who will read our volume. "When," he says, "the tone of an apartment is fixed by the choice of the furniture, it is the business of the house-painter to introduce such tints upon the ceiling, walls, and woodwork, as will unite the whole in perfect harmony. Apartments lighted from the south and west, particularly in a summer residence, should be cool in their colouring; but the apartments of a town-house ought all to approach towards a warm tone; as also such apartments as are lighted from the north and east of a country residence.

"In a drawing-room, vivacity, gaiety, and light cheerfulness, should characterize the colouring. This is produced by the introduction of light tints of brilliant colours, with a considerable degree of contrast and gilding; but the brightest colours and strongest contrasts should be upon the furniture, the effect of which will derive additional value and brilliancy from the walls being kept in due subordination, although, at the same time, partaking of the general liveliness.

"The characteristic colouring of a dining-room should be warm, rich, and substantial; and when contrasts are introduced they should not be vivid. This style of colouring will be found to correspond best with the massive description of the furniture. Gilding, unless in very small quantity, for the sake of relief, should be avoided.

"Parlours ought to be painted in a medium style, between that of a drawing-room and dining-room.

"The most appropriate style of colouring for libraries is solemn and grave, and no higher colouring should be employed than is necessary to give the effect of grandeur, which can scarcely be done where one monotonous tint prevails. But care should be taken not to disturb the quiet and solemn tone which ought to characterize the colouring of all apartments of this description.

"In bed-rooms, a light, cleanly, and cheerful style of colouring is the most appropriate. A greater degree of contrast may be here admitted between the room and its furniture than in any other apartment. There may also be admitted gayer and brighter colours upon the carpets."

"Staircases, lobbies, and vestibules, should all be rather of a cool tone, and simple in their style of colouring, which will much improve the effect of the apartments which enter from that. There must be no strong contrasts. The effect to be produced is that of architectural grandeur, which owes its beauty more to the effect of light and shadow than to any arrangement of colours; yet they ought not to be entirely free from colour as the exterior of a mansion, but should be in colour what they are in use, a link between exterior simplicity and interior richness." These remarks admirably explain and illustrate the true theory of house-painting.

While it is about, painting has an unpleasant smell, and attempts have been made to find a substitute free from this objection. Among them there are two kinds, described as *Milk Paint*, without smell—and quicker in drying than oil paint, respecting which we have the following particulars:—"Take fresh curds, and bruise the lumps on a grinding-stone, or in an earthen pan or mortar, with a spatula or strong spoon. Then put them into a pot with an equal quantity of lime, well slaked with water, to make it just thick enough to be kneaded. Stir this

mixture without adding more water, and a white fluid will be obtained, which will serve as a paint. It may be laid on with a brush with as much ease as varnish, and it dries very speedily. It must, however, be used the same day it is made, for if kept till next day, it will be too thick, consequently, no more must be mixed up at one time than can be laid on in a day. Yellow or red ochre, or umber, may be mixed with it as required, but Prussian blue would be changed by the lime. Two coats of this paint will be sufficient, and when quite dry it may be polished with a piece of woollen cloth, or similar substance, and it will become as bright as varnish. It will only do for inside work; but it will last longer if varnished over with white of egg after it has been polished." This has been much used in France.

The other recipe for milk paint is:—"Take of skimmed milk nearly two quarts; of fresh-slaked lime about six ounces and a-half; of linseed oil four ounces and a-half, and of whiting three pounds; put the lime into a stone vessel, and pour upon it a sufficient quantity of milk, to form a mixture resembling thin cream; then add the oil, a little at a time, stirring it with a small spatula; the remaining milk is then to be added, and lastly the whiting. The milk must on no account be sour. Slack the lime by dropping pieces of it in water, out of which it is to be immediately taken, and left to slack in the open air. For fine white paint, the oil of caraway is best, because colourless; but with ochres the commonest oils may be used. The oil, when mixed with the milk and lime, entirely disappears, and is totally dissolved by the lime, forming a calcareous soap. The whiting or ochre is to be gently crumbled on the surface of the fluid, which it gradually imbibes and at last sinks: at this period it must be well stirred in. This paint may be coloured like distemper or size colour, with levigated charcoal, yellow ochre, &c., and used in the same manner. The quantity here prescribed is sufficient to cover twenty-seven yards with the first coat,

and it will cost about three-halfpence a yard. The same paint will do for out-door work by the addition of two ounces of slaked lime, two ounces of linseed oil, and two ounces of white Burgundy pitch; the pitch to be melted in a gentle heat with the oil, and then added to the smooth mixture of the milk and lime. In cold weather it must be mixed warm, to facilitate its incorporation with the milk."

## CHAPTER XIII.

### CLEANLINESS.

WHEN any agreement concerning repairs has been made with the landlord, it is of much importance that it should be faithfully kept by both parties. The tenant ought not to neglect to make needful repairs in the house he occupies, because his character as an honest man, and his self-respect, as well as much of his comfort, are dependent thereon. Neither should the landlord neglect, or be allowed to neglect his duties in this respect;—if it falls to him to keep the house repaired, he should be always ready to fulfil his engagement, without making a favour of it. Unfortunately, there are too many landlords who always want to put off doing what is necessary, or who think every thing is to be mended with a “little plaster,” and too many tenants who, from timidity or other causes, give way to them, and so the house grows more and more dilapidated, and the cost of repairing is at last increased tenfold. If tenants keep their rent paid, they need never be afraid of the landlord, and they should always insist firmly and manfully on his keeping his part of the agreement.

We now return to the subject of repairing and cleaning, commenced in the foregoing chapter. If a ring should come off the window curtains or bed curtains, or off the blinds, or the binding get loose, or the lines broken, let the repair be made immediately that it is discovered, for if neglected the damage speedily becomes worse and the mending more troublesome. It is no uncommon accident for the tie of a cushion or mattress to break, and if this be not replaced at once, the stuffing soon gets up into a heap, as inconvenient as it is unsightly. With a mattress-

needle six or eight inches long, a yard of twine, and a piece of leather to insert under the tie, this repair can easily be made,—there is no difficulty about it; and in every thrifty household such a needle should be kept. A bent needle is also useful for darning holes in a rug or carpet while lying on a flat surface. A small glue pot, too, is a desirable article: corners get knocked off the furniture; now and then the veneer cracks and rises, or a rail splits, and if not mended forthwith, the article soon gets shabby, receives ill-usage, and is thrown aside as worthless. But with a little glue, which may be melted in a few minutes, the defect may be repaired without delay, and further worsening arrested. Care should be taken to have the glue not thicker than cream, and always quite hot when used.

Broken window panes should be immediately replaced with glass, not with paper or a book or a bundle of rags pushed into the opening. Nothing makes a house look so mean as patched windows; and now that glass is so cheap, there is no excuse for it. It does not need a conjuror to put in a pane of glass; any handy man who can handle a hammer would find but little difficulty in doing it. If the old putty be too hard to chop out easily, it may be somewhat softened by passing a heated poker over it.

If the corner of a carpet gets loose and prevents the door opening, or trips every one up that enters the room, nail it down at once. A dog's-eared carpet marks the sloven as well as the dog's-eared book. An English gentleman, travelling some years ago in Ireland, took a hammer and tacks with him, because he found dog's-eared carpets at all the inns where he rested. At one of these inns he tacked down the carpet which, as usual, was loose near the door, and soon afterwards rang for his dinner. While the carpet was loose the door could not be opened without a hard push; so when the waiter came up, he just unlatched the door, and then going back a couple of yards, he rushed against it, as his habit was, with a



sudden spring to force it open. But the wrinkles of the carpet were no longer there to stop it, and not meeting with the expected resistance, the unfortunate waiter fell full sprawl into the room. It had never entered his head that so much trouble might be saved by means of a hammer and half-a-dozen tacks, until his fall taught him that make-shift is a very unprofitable kind of shift. There are a good many houses in England where a similar practical lesson might be of service.

Cleaning and repairing belong to the same branch of economy. Neither the one nor the other can be done without the proper instruments. Nothing is saved by having only one broom or brush, or one sort of duster for all kinds of purposes. Most people have read in that highly interesting book—*A New Home: Who'll Follow?*—how that Auntie Parshells had but one iron pot, which served as scrubbing-pail, dish-tub, breakfast-kettle, and for making mush and hominy; she cooked the dinner in it, boiled the water for tea, and used it as hog-bucket. This turning of the iron pot into a jack-of-all-trades might do very well in the backwoods, but it is not at all relished in England, except by people to whom hugger-mugger is more acceptable than propriety. On the other hand, a house is not to be over-stocked with implements. Each person should try to find out what is really wanted, and get nothing besides. The best workman is not always he who has the most tools.

Cleaning should be done by rule. Walls in general may be kept clean by sweeping with a clean broom kept for the purpose, or a *Turk's head*. Paper of course cannot be scrubbed, but it may be wiped with a soft duster, or rubbed with slices of stale bread, which will take off the dingy coat that forms upon it, especially in smoky houses. Paint should be more often swept than scrubbed, for too frequent scrubbing causes it to decay. Use as little soap as possible, and wash it off with plenty of clean water to prevent

discoloration. Rubbing off the dirty patches from paint with a soapy flannel as soon as they appear will in most cases save the necessity of too frequent scrubbing.

The same caution is to be observed with regard to floors; if too much soap is used the boards are apt to turn black, for which reason many persons scrub with sand and clean water only. In bed-rooms, those parts should be first scrubbed, early in the morning, which are under the bed and most hidden, so that they may have full time to dry before night. If the floor remain at all damp, the room should not be slept in. In frosty weather two days will be needed for the drying, unless there be a brisk fire in the room, because the surface freezes before the damp has had time to evaporate, and it will look dry though it is not so in reality: a fact to be remembered by people who are liable to take cold. In very moist or rainy weather it is best to defer the scrubbing until favourable weather comes again, especially in nurseries or rooms where a number of children sleep. It is not advisable to cover the whole of a bed-room floor with a carpet; to have only a few pieces which can be easily taken up while the floor is scrubbed is best as a general rule. Scrubbing once a week, in suitable weather, is often enough.

There are some old houses which have only oak floors which lose their colour after being scrubbed, and look pale and spotty. The colour in such cases may be restored by giving the floor a thin coat, with a brush, of umber mixed with water. If the floor be of new oak, then yellow ochre should be used instead of umber. When dry it is to be scrubbed with sand and a heavy hard brush fixed to a long handle, rubbing carefully with the grain of the wood, until a polish comes. In respectable houses, where cleanly habits prevail, oak floors will not need scrubbing more than once a year, but they should be frequently swept and dry-rubbed.

Spots of grease can be taken out of floors by a paste

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made of fuller's earth and pearl-ash—say a quarter-pound of each, stirred into a quart of boiling water. A thick coat of this is to be laid over the stain, and left for ten or twelve hours, and then washed off with clean water, using sand also if necessary. Or if the spots be well soaked and rubbed with turpentine, and afterwards washed with soap or pearl-ash, they will disappear. Should the stains be numerous, the coat of paste should be spread all over the floor and left till next day. Ox-gall and fuller's earth boiled together is capital stuff for cleaning floors and carpets; it makes the colours of woollen goods come out quite bright and lively. Old ink-stains are not easily got rid of: the best things for the purpose are salts of lemon, or diluted spirit of salt, or strong vinegar. Water in which soda is dissolved will sometimes remove wine stains, and if this fails chloride of lime may be tried.

Of late years the use of marble for household purposes has greatly increased, but its handsome appearance cannot be preserved without painstaking. Marble mantel-pieces, hearths, tops of sideboards, tables, washstands, &c., should be kept clean with as little wetting as possible. When washing is really necessary, soap and water only should be used, with a sponge and flannel, after which the surface is to be wiped thoroughly dry with soft linen cloths. Washstand tops are often spoiled by the water which is left to lie on them every day. Stains of grease, oil, or smoke are removed by covering the spot with a paste made of powdered pipe-clay and fuller's earth mixed with strong soap-lye. A thick coat is to be laid on, and a moderately-warm flat-iron placed over it until it dries, after which it should be washed off, and the operation must be repeated until the stain has entirely disappeared. The stone-work about a house should be cleaned once a week, or oftener, according to its situation and the use made of it. The practice is to whiten it with hearth-stone after the scrubbing, or with a wash made of whiting and pipe clay laid on with a flannel.

Though cleaning is desirable at all times, there are certain cases of disease in which it is absolutely essential for preventing the spread of infection. At such times, all the linen and other articles used in the sick-room should be washed as soon as done with; if necessary, means should be taken to disinfect the apartment, and destroy bad smells. Chlorine gas is a most active purifier; but as it cannot be breathed without danger to life, it is used in combination with fresh-slaked lime, and called chloride of lime. Chloride of soda is used for similar purposes. The method of using is to spread a thin layer of the dry powder in a plate or dish, and pour water over it. In some instances it is recommended that the water shall be to the chloride as forty to one. The vapour that rises may perhaps cause the persons in the room to cough, but if the mixture be not made too strong at first, there is no danger to be apprehended; and one thing is certain, that the noxious effluvia will be completely neutralized. Decomposing substances and tainted garments may be rendered harmless by sprinkling them with the chloride, and the unpleasant smell of a corpse may be removed by the same means. A sponge dipped in the solution and held to the nose will enable a person to walk with comparative safety in the foulest sewer. Chloride of lime is also used for bleaching, and is sold by chemists under the name of bleaching liquid. Soap-suds, the lye of ashes, and quick-lime will serve more or less to purify sinks, drains and gutters; but the soap-suds must not be allowed to stagnate.

It seems an easy task to sweep and dust a room; some people, however, get through it with less difficulty than others. The best way is always to have a good supply of tea-leaves when sweeping a carpet, then draw the dust from under the furniture on all sides towards the centre, where it may be swept up into one heap, and without raising great clouds of dust if the broom be kept low and moved slowly. Some people sweep a drawing-room or parlour with

as much violence as they would a turnpike road. The window curtains should be tucked up above the floor while the sweeping is going on, and it is a good plan to cover the best articles of furniture with old sheets kept for the purpose. By observing these precautions, the fresh appearance of a room and the things in it may be preserved for a long time. For dusting, various kinds of brushes are required, and wash-leather, linen, or silk dusters; and it is important to remember that the dusters should always be as clean as possible. In dusting mantel-pieces or furniture standing against a wall, great pains must be taken not to touch the wall with the duster, or there will be a dirty stripe made on the paper, growing blacker every day, and quite spoiling the appearance of the room. There is a right and a wrong way of doing every thing, and the wrong one is never to be chosen.

Looking-glasses, gilt frames, and most ornamental articles should be dusted with a feather brush, or with a soft silk duster. Gilt will not bear much rubbing; but if the gilding be really good it may be washed about once a year with soap and water and a sponge, being wiped dry immediately afterwards. Strips of yellow gauze effectually preserve picture frames from the attacks of flies and other insects. Looking-glasses or mirrors should be seldom wetted, as the application of water, by altering the temperature, injures the silvering, making it look spotted and dim. The slightest possible damping should be given, and not more than can be at once wiped off. A little whiting dusted on from a muslin bag gives a bright polish at finishing. Very large glasses are sometimes cleaned by a sponge slightly moistened with spirits of wine, doing a small patch at a time. The best possible method, however, of cleaning mirrors is by rubbing them with burnt candle-snuffs. Some persons use the same for windows; but whatever be the method adopted, windows should be cleaned so frequently as never to look dirty.

Carpets should be taken up and beaten at least once a year. If instead of being nailed down all round the room, the edges were left so that the dust could be swept frequently from underneath, the accumulation of dust would be greatly diminished. When the floor is old, or the boards have wide cracks between them, it is a good plan to cover it entirely with paper, before laying down the carpet. Old newspapers pasted together are very suitable; the paper makes a smooth surface, and prevents the air rising through the cracks, and thereby preserves the carpet. It is only by regular cleaning that carpets, as well as other woollen articles, can be preserved from moth.

Such are some of the rules of cleanliness which are applicable to all sorts of houses. Most people have rules of their own, but it is nearly always possible to show means of improvement. We conclude this chapter with a few words by Dr. Southwood Smith. "I have more than once expressed my conviction," he says, "that the humanizing influence of habits of cleanliness and of those decent observances which imply self-respect—the best, indeed the only foundation of respect for others—has never been sufficiently acted on. A clean, fresh, and well-ordered house exercises over its inmates a moral no less than a physical influence, and has a direct tendency to make the members of a family sober, peaceable, and considerate of the feelings and happiness of each other; nor is it difficult to trace a connection between habitual feelings of this sort and the formation of habits of respect for property, for the laws in general, and even for those higher duties and obligations the observance of which no laws can enforce."

## CHAPTER XIV.

### TASTE.

WHAT is Taste?—is a question easily asked, but not so easily answered. The idea which the word creates in the mind is different in different individuals. We do not mean the *taste* or sensation experienced when food is taken into the mouth, neither are we going to discourse about what may have a pleasant or unpleasant flavour on the tongue. What we have to say relates to the mind, to the perceptive faculties, to intellectual, not to animal taste.

There are few persons who in the course of their lives will not have noticed that certain objects which they have seen always produce a feeling of pleasure, while other objects excite no emotion, or else are regarded with annoyance. One man sees the sun rise, and his mind immediately becomes filled with admiration at the view of the golden light shining over the landscape, flashing and quivering from the ripples of the river, glowing steadily on the hill tops, flickering among rustling leaves, or streaming broadly across the dewy glades of the forest. Or perhaps he contemplates the sky, from which the shades of night are disappearing, and bethinks himself of the majesty of creation, of the wondrous phenomena by which sunrise is produced. Or the thought comes to him of the millions of beings about to awaken to another day of blessing and of labour. Any one, or all of these ideas would call up pleasurable feelings, the individual would feel something within himself corresponding to the scene before him. Its grandeur, though impressive, would satisfy his perceptions of the beautiful; in fact, his *taste* would be gratified: or, as the poet expresses it,—

His *tasteful* mind enjoys  
Alike the complicated charms which glow  
Through the wide landscape."

Such a person may be what is called uneducated, that is, he may not have much book-learning, and he may have mingled but little with society; yet his mind may be alive to natural beauties. If his mind were cultivated, if he knew something of the laws of light and shade, and colour and harmony, it is more than probable that his enjoyment would be increased. On the other hand, however, there are persons to whom a sunrise would be nothing more than the coming on of daylight: the flashing beams, and curling mists, and fading glooms are nothing to them. If they have any feeling at all, it is perhaps that the morning is rather raw, and so they betake themselves to their business, and seek for pleasure elsewhere. Of an individual of this class it may be said—

"A primrose by a river's brim  
A yellow primrose is to him,  
And it is nothing more."

These two cases may be taken as examples of the presence or absence of the faculty of taste. Some people consider taste as an instinct, a feeling which comes of itself; others are of an opinion that it is not an influence growing within us, but existing outside of and round about us. Sir Joshua Reynolds stated it to be "that act of mind by which we like or dislike, whatever be the subject;" and this may be accepted as the true definition, because it is seen that cultivation of the mind will produce a faculty of taste in persons who once were without it; and, in fact, it will be found that "every object which pleases must give us pleasure on certain principles."

What we have said concerning the sunrise will apply also to other objects. In a picture gallery, for instance, one person singles out the landscape for inspection, a second looks at none but portraits, a third



has an eye only for architecture, and so on ; the taste of each is gratified, and perhaps equally gratified. It does not follow that the man who likes houses best should be less satisfied than he who admires landscapes. It is wisely ordered that tastes should differ, or else we should all be striving for the same thing : and what a world of disappointments we should then be living in ! What is beauty to one is ugliness to another. Negroes see beauty in their women, although they have thick lips, and black skins smeared with grease ; but if a white man wishes for beauty, he seeks among the females of his own country and colour, and not among the woolly-headed Africans. We see in our own neighbourhood how the plainest of people are sometimes found to be handsome according to some standard of beauty ; and so it is with all nature and all art.

Imagination has a great deal to do with taste ; and perhaps the difference between a man who sees beauty in a sunrise or a landscape, and one who does not, is owing to the fact that the one *can* imagine and the other cannot. The dull mind sees nothing to admire, nothing to inspire glad or grateful feelings, where, with the other—

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“The meanest flow’ret of the vale,  
The simplest note that swells the gale,  
The common sun, the air, the skies,  
To him are opening Paradise,”

and yet, if we could follow that dull individual into all his pursuits, we should probably find out that he is not altogether devoid of taste ; perhaps he has a liking for animals, or he sees beauties in a drawing which a friend of his pasted up on a cottage-wall years ago, and in this we see a wise arrangement of Providence, which leaves no creature uncared for.

Any one may cultivate or acquire a taste in the same way as he acquires a knowledge of arithmetic or geography. We are sure of this from experience.

We see that the tastes of the people of this country have improved during the last twenty years ; look, for instance, at the plaster casts, or images as they are called, which Italian men or boys sell about our streets, how very superior they are to those formerly sold. Now they are modelled after some of the best ancient specimens of art, and are truly beautiful in form and execution, and they add a grace to the humble cottage as well as to the stately drawing-room. But some years ago, as most readers will remember, the only images offered for sale were parrots, cats, dogs, and other queer objects, stained with tawdry colours, and as unlike what they were intended to represent as a scarecrow is unlike a human being. In the matter of books and pictures also, the improvement is not less striking, and for very little money both old and young of the present generation can make themselves acquainted with excellent works, written, engraved, or painted, which at one time could only be obtained by the rich. As an instance of popular taste, we may mention an engraving published some months ago, representing three choristers in their stall, with the epigraph, "We praise thee, Oh God !" No publisher could be found willing to bring it out, the artist therefore sent it forth on his own account, and it has sold by thousands, so completely did it suit the taste of the public. The drawing of this picture, however, is said not to be according to the strict rules of art, and it affords proof that the pleasure to be derived from an object does not always depend on fidelity to rules. There is a moral taste, as well as an intellectual taste, and it is the moral taste to which the picture here referred to makes its appeal.

There are several ways in which taste may be acquired or cultivated : by observation, by reading, by comparison, study, or experience. The English are said to be generally deficient in matters of taste ; we want cultivation : while it has been remarked that in the markets of France, the women, in tying only two flowers together for sale, give them a tasteful effect

which no English market-woman would ever be capable of. And yet the means for beginning are very simple—they lie ready to our purpose in town and country. In taking children out to walk, instead of moving steadily forwards as though getting over the ground were the only consideration, it is well to let them look at the numerous articles displayed in shop windows. Among these, especially in large towns, are to be seen specimens of the rarest art and workmanship, and children soon learn to discriminate in their youthful way, and with a few hints from older people, form to themselves pretty good notions of what true taste means. Then in the country, Nature herself supplies the means of inspiring and forming taste: if the attention of young persons be directed to the elements of beauty, they will learn before long to find them out for themselves. They will see that the windings of a river add a charm to a landscape—that the effect of a broad extent of wood is improved if a church spire, or a few tall poplars or slender fir trees, rise from any part of it. They would know the fact without being aware of the reason why. The explanation is, that a long range of horizontal lines is made more picturesque when broken by one or more vertical lines. Then again, the forms and varieties of trees may be pointed out to children, how the branches spring forth in all directions, and the leaves seem glad as the breeze sweeps through them. The copses and hedgerows too, and all their numerous plants and flowers, will not only aid in the object, but convey at the same time knowledge of a delightful and elevating character. A love for flowers is generally a sign of true taste; and many persons have been led to the highest appreciation of the faculty from having a garden of their own, in which, month after month, buds and blossoms come forth in their beauty. How often we see people in the narrow, smoky streets of towns, trying to raise a few flowers on a window-ledge, or in a patch of stubborn ground, in obedience to

*"An instinct call it, a blind sense ;  
A happy genial influence,  
Coming one knows not how or whence,"*

and herein lies the germ of a taste which may become a source of never-ceasing satisfaction to its possessor.

Another source of taste may be found in observing the habits of birds, and listening to their song. Many an aged heart, weary of the world, remembers the time when the twitter of a bird seemed the sweetest of music, and regrets the loss of the simple taste which found a charm in simple objects. A country lad a short time since was driving a village preacher along a narrow lane in a gig, when suddenly he stopped the horse and said, "Do you hear that nightingale, sir?" as the bird poured forth its mellifluous notes from a neighbouring thicket. There was taste in that boy's mind, which made him find true pleasure in musical sounds.

An observant youth may have been brought up in a small country town, where, perhaps, the best buildings he sees are the banker's house and the town-hall. He forms his own notions as to the beauty of these. By-and-by, however, he goes away and sees other and better buildings: perhaps he lives for a time in a large town where much of the architecture is grand and elegant; so that when he returns to his native town with his improved ideas, he says to himself—'the banker's house and the town-hall are not such very fine buildings after all!' This indicates the way in which taste is to be formed: if we want to get a good taste we must study good objects. Whether it be poetry, or pictures, or paintings, or buildings, we should endeavour to see the most and best that we can. The present writer once fell in with a navvy who had a great taste for the beautiful in architecture: he made a point of visiting all the cathedrals in England, and whenever he happened to be working within twenty miles of an old ruin, he was sure to walk over and look at it, to linger about it for a time,

find out its beauties, and carry them away in his memory. He had been to see Kenilworth Castle on the day I met with him ; and his honest face glowed, and his light blue Saxon eyes sparkled as he spoke of the picturesque and ivy-covered remains. This man enjoyed pleasures to which thousands of his companions were entire strangers, and in him we have a proof that refined taste may co-exist with the humblest and most laborious employments. It is well known, too, that many of the pitmen near Newcastle are diligent students of mathematics, and cultivate the higher branches of the science with great ability.

To follow fashion is not a proof of taste, because mere imitation is not sufficient to form a genuine faculty. It has been truly said, "There is scarcely a subject upon which men differ more than concerning the objects of their pleasures and amusements ; and this difference subsists not only among individuals, but among ages and nations ; almost every generation accusing that which preceded it of bad taste in building, furniture, and dress ; and almost every nation having its own peculiar modes and ideas of excellence in these matters, to which it pertinaciously adheres, until one particular people has acquired such an ascendancy in power and reputation as to set what is called the fashion. When this fashion is indiscriminately adopted upon the blind principle of imitation, and without any consideration of the differences of climate, constitution, or habits of life, every one who presumes to deviate from it is thought an odd mortal, a humorist void of all just feeling, taste, or elegance."

We have endeavoured in the present chapter to show what is meant by taste generally ; in our next we shall go into particulars, chiefly as relates to indoor life, and point out in what way taste may be used, so as to add a grace to domestic existence and the comforts of home : meantime—

"Whoever possesses the ordinary powers of perception, sensibility of heart, good sense, and the imagination capable of being roused by the striking objects

of nature and of art, may, without inspiration, become by mere experience, a man of fine taste in the objects of which he aspires to be a critical judge." Yet such a man, as Reynolds observes, should have or acquire "a habit of comparing and digesting his notions. He ought not to be wholly unacquainted with that part of philosophy which gives him an insight into human nature, and relates to the manners, passions, and affections. He ought to know *something* concerning *mind*, as well as a great deal concerning the *body*, and the various external works of nature and art; for it is only the power of distinguishing right from wrong that is properly denominated taste."

## CHAPTER XV.

### TASTE—CONTINUED.

IN the foregoing chapter we showed what was generally to be understood by taste, its existence as a feeling, and the manner of its development; we have now to show in what way it may be made to lend a charm to domestic life, and add to the pleasures and enjoyments of home.

It too often happens that taste is entirely neglected in the ordinary business of life, and in its recreations. As was remarked in the *Times*, "In no country in the world is so little art employed, so little invention exerted, such obstinate attachment to worn-out routine as among our show-people. All is coarse, supremely silly, or simply disgusting. There is no genuine mirth, no healthy expansion of spirits. Riot and low debauchery are the substitutes." In looking for the cause of this condition of things, we find it to consist in a lack of the inventive faculty, and in the unwillingness that most people have to abandon what they have been accustomed to, however faulty, and to practise new or improved measures.

Leaving this, which belongs to the general question, we shall take a few particulars of house-fitting and furnishing, and consider the means of regulating them by taste.

As regards the painting of a house: if this be done according to the laws laid down by Mr. Hay, as explained in Chapter 12, the effect and appearance of the whole, when finished, will be greatly superior to that of chance-work. It is the old story of the right and the wrong: the right is always the best; the wrong always the worst. In some respects the same remarks will apply to paper; the same general law

as to colour may be attended to, but with great variation of effect, owing to the great varieties of pattern in paper-hangings. According to the taste or judgment with which the pattern is chosen, so will the appearance of the room, when papered, be agreeable or disagreeable. Large patterns should, of course, only be used in large rooms. Dark-tinted papers are most suitable for light rooms, and light papers for dark rooms; many a dingy or gloomy apartment may be made to wear a cheerful aspect by attention to this particular. Stripes, whether on a lady's dress, or on the walls of a room, always give the effect of height; consequently a low room is improved by being hung with a striped paper. The effect is produced by a wavy stripe as well as a straight one; and as curved lines are the most graceful, they should generally be preferred. Any pattern with lines crossed so as to form squares, is unsuitable for a low room, but with the lines made sloping or diagonal, there is not the same objection. A diamond trellis pattern, with a slender plant creeping over it, looks well in a small summer parlour. For a common sitting-room, a small geometrical pattern is very suitable; being well covered, it does not show accidental stains or bruises, and in the constant repetition of the design there is no one object to attract the eye more than another, but all appears as a harmonious whole. These are sometimes called Elizabethan patterns; they are much used for staircases, halls, and passages; but they are not to be chosen at random. According to the height and dimensions of the passage or staircase, such should be the pattern. A large pattern on a narrow staircase, and in a passage not more than eight feet in height, has a very heavy and disagreeable effect. A light gray or yellow marble, divided into blocks by thin lines, and varnished, will be found suitable for most passages, if care be taken to adapt the size of the blocks to the place where they are to appear. A size that would look well in a hall twenty feet wide would be altogether too



large in one of only four or six feet. Many persons must have noticed, in their visits of business or pleasure, that some houses present a cheerful aspect as soon as the door is opened, while others look so dull that they make one low-spirited on entering them. The difference is caused by the good or bad taste with which they have been papered or painted.

A safe rule with regard to paper-hangings, is to choose nothing that looks extravagant or unnatural; no staring pattern or colour, which would only be fit to make caps for May-day sweeps. Regard should be had to the uses of an apartment: a drawing-room should be light and cheerful, a parlour should look warm and comfortable without being gloomy; bedroom papers should be cool and quiet, and generally of a small pattern, and of such colours as harmonize with bed-furniture and other fittings. It is worth while to consider the sort of pictures to be hung on a wall: gilt frames show best on a dark ground, and dark frames on a light ground; taking care, however, to avoid violent contrasts. Borders are seldom used now; they make a room look low, without being particularly ornamental.

The walls being properly papered, the next thing is to consider the pattern of the carpet. In this also the rule must be followed of selecting small patterns for small rooms. There is economy in this, as well as taste, because small-patterned carpets are generally found the most durable. As a rule, a formal geometrical pattern is best for a carpet; it should be something which does not appear unnatural to tread upon. It is a mistake to put flowers, trees, or figures of birds or animals into a carpet, for we do not walk on such things: far other are their purposes and uses. Sometimes a carpet is made to represent a picture or landscape, which is also a mistake, for it offends our notions of propriety to see such objects spread on a floor. In the formal pattern all these defects are avoided. It is not unusual to walk upon ornamental pavements or floors, and we are not displeased at see-

ing varieties of similar ornaments re-produced in a carpet. Those persons who have seen the House of Lords will remember that the pattern of the carpet is nothing more than a small amber-coloured star, on a deep blue ground, which, simple as it appears, harmonizes admirably with the superb decorations of the spacious edifice.

Another reason why a small pattern should be chosen is, that it suits best with the furniture of a room. The furniture must of course cover some portions of the carpet, so that if the pattern be large, there is so much confusion between what is seen and what is hidden, that a very disagreeable effect is produced. With a small pattern, on the contrary, the concealing of a portion by the furniture does not spoil the effect of that which remains uncovered. In general suitability the Turkey carpet is the best: it is adapted for almost any style of furniture, and no one ever gets tired of it, owing to the perfect naturalness and harmony of the pattern. Let it be remembered, that neither on the wall nor on the floor should there be any one strong predominating colour which injures the effect of everything else in the room. As a rule, the colour of the carpet should be darker than that of the walls; very light patterns are most suitable for bed-rooms.

As regards window curtains, yellow and fawn-colour harmonize well with a red, green, or blue carpet, and with modifications of those colours in the paper. Red curtains suit a green, brown, or gray carpet, and blue curtains assort with a carpet in which buff and yellow tints predominate. Chintz patterns are so numerous, that they may be chosen to suit any style of paper or carpet, and white muslin curtains, as is often said, harmonize with every thing except dirt and disorder.

Pictures, if well chosen, add much to the good appearance of a room, and impart to it an air of completeness, and a home-look, which many people know how to appreciate. To produce this effect, the sub-

jects of the pictures must be such as we can truly sympathize with, something to awaken our admiration, reverence, or love. All the feelings of our nature may be illustrated by pictures. There are some which we seem to make bosom companions of, others have a moral effect, and at times prevent our going astray by their silent monitions. It is therefore worth while to take pains and choose good subjects, whether in engravings or paintings, and to frame and hang them appropriately when chosen. Gilt frames are most suitable for rather dark paintings and on a deep-coloured wall; while prints look well in a frame of composition, oak, rosewood, or bird's-eye maple, finished with a gilt moulding. Care should be taken to hang them in a proper light, so as best to bring out all the effects of the pictures, and to place them so that the light shall fall from the same side as represented by the painter. In picture galleries and great houses, brass rods are fixed all round the rooms close to the ceiling, from which the pictures are hung, but in small rooms it is often best not to show the lines or wires by which the pictures hang. This is done by nailing a strong cord across the back of the frame, about two inches below the top, and then to suspend it from two nails standing out but a little way from the wall. When there are several pictures in a room, the ordinary rule is, to have either the upper or lower edge of the frames in a line, on whichever side they may be hung.

It is scarcely possible to lay down a rule with respect to the ordinary furniture of a room, yet there is a general law of propriety which ought as much as possible to be observed. Regard must be had to what is called "the fitness of things," and thereby the avoiding of violent contrasts. For instance, sometimes a showy centre table is seen in the middle of a room, where the carpet and every other article is shabby and out of repair; or a flashy looking-glass stands above the chimney-piece, as though to reflect the incongruous taste of its owner. Shabby things

always look the shabbier when thus contrasted with what is bright and new. We do not mean to say that new articles should never be purchased; we remark only, that in buying furniture, regard should be had to the condition of the room in which it is to be placed. For this reason, second-hand furniture is sometimes preferable to new.

It is clear that taste may as necessarily and appropriately preside over the fitting-up and arrangement of rooms as over the style of a dress; and although we have at times found it desirable to mention drawing-rooms, parlours, dressing-rooms, and to treat of superior kinds of furniture, our remarks nevertheless contain much that may be taken as a guide by the small-salaried clerk, the mechanic, or cottager, whose apartments and accommodations are limited in extent, and humble in appointments.

We believe that the information herein given, combined with the engravings, will suffice to indicate to any one willing to take the trouble to think on the matter, safe rules for furnishing, either expensively or inexpensively. It is not to be expected that every article of furniture needed in a house could be noticed within the compass of a short series of chapters on the subject; we have, therefore, confined our descriptions to those which may be considered as the most necessary, and have aimed not to save people the trouble of thinking as to how they should furnish, but to set them thinking in the right way. It will not be very difficult for those who read this volume carefully to make such additions to their household plenishing as taste or circumstances may dictate, although we may not have described the articles they purchase nor stated their uses. Neither will it be difficult for those who have but little to lay out, to comprehend how they may lay that little out to the best advantage.

In order that our instructions and descriptions may be as complete as possible, we shall detail the

particulars of what is meant by a furnished house, with such additions as may be desirable.

To begin with the kitchen:—If there be room, it is better to have a table with the top all in one piece, and standing on four legs, than to have one with flaps, as flapped tables are always more or less unsteady. It should be made of clean white deal, free from knots, and with beech legs, either tapered or turned. Besides the large table, a small one is generally kept standing on one side for occasional use, which, with the ironing board and the dresser, afford sufficient accommodation. In some houses a deal press or chest of drawers holds table-cloths, towels, dusters, &c., and on the top of the drawers is fixed the screw-press in which the table-cloths in use are pressed and kept smooth between meals. Kitchen chairs are made entirely of wood: there are several kinds, some remarkably cheap, but the old-fashioned Windsor is as suitable as any. The choice, however, must depend on taste, and there is room for its exercise even in so humble an article as kitchen chairs.

Then there are the tray-stand and one or two dinner or luncheon trays, and knife trays with two or three compartments for holding the sets of knives and forks, a meat-screen, a large airing horse, and a towel-roller, fitted generally behind a door; though these articles are frequently kept in the wash-house or pantry should there be room.

If there be a hall, or passage wide enough to serve as a hall, this will require some furniture. A table, eighteen inches wide and three or four feet long, and two chairs are in most cases sufficient, with a hat or umbrella stand near the door, or a row of pegs or metal pins fixed to a rail on the wall. If there be not width enough for a table, a flap made after the manner of an ironing board, and fixed at some convenient part of the passage, may be used instead. The rear of the passage at the head of the kitchen stairs often serves as a convenient place for keeping the tray stand and tray, the chair-back screens used in the parlour,

the stand for loose table flaps, as well as the boot-jack and clothes brush for family use. These things should however be hung up in their several places and not left leaning one against the other in the corner. True household economy is as orderly in places out of sight as in those which are always under the eye.

"So many men, so many minds," is an old saying; and scarcely two people agree in choosing their assortment of furniture. What is convenient for one is inconvenient for another, and that which is considered ornamental by one family, would be thought ugly by their neighbours. However, as regards the parlour or dining-room: if space enough, there should be a sideboard, or a chiffonier of such a size as to be an efficient substitute. If neither of these are suitable, a book-case, book-stand or shelves may be introduced. The table may be a dining-table on four legs and with shifting flaps, or a circular table on pillar and block, or what is called a Pembroke table, that is, with two flaps. These are the chief requisites: whether there shall be a sofa, or a work-table, or a Davenport, or a tea-poy, or portfolio stand, or reading-stand, or screens, or lounging chairs, or ottomans, must of course depend on circumstances. If people can afford the expense, there is no reason why they should deprive themselves of any household convenience, remembering always not to overcrowd their rooms; for an apartment with too much furniture in it is a constant source of inconvenience. There should be as liberal a supply of chairs as the space will admit of, so that there may be seats enough to accommodate friends.

Of drawing-rooms we need only say that, with the exception of the sideboard, the same kinds of furniture may be used in them as in parlours; only, as we have before observed, the style and appearance should be lighter. A drawing-room chair can easily be distinguished from a parlour chair, and so the tables, couches, and other articles.

It is one thing to have furniture in a room, and an-

other to know how to arrange it. To do this to the best advantage requires the exercise of a little thought and judgment. Some people live with their furniture in the most inconvenient positions, because it never occurred to them to shift it from place to place, and find out the most suitable. Those who are willing to make the attempt, will often learn that a room is improved in appearance and convenience by a little change in the place of the furniture.

It is too much the practice to cover the mantel-piece with a number and variety of knick-knacks and monstrosities by way of ornament; but this is very bad taste. Three, or at most four articles, are all that should be seen in that conspicuous situation. Vases of white porcelain, called "Parian," or of old china, or a statuette, or a shell or two, are the most suitable. The forms of some of the white vases now sold at a low price, are so elegant, that it is a real pleasure to look at them.

In the bed-room, there must of course be a bedstead. Any one of the kinds of which we have given drawings may be chosen; we, however, always prefer a French bedstead, as it fills the room less than a four-post or a tent, and is less encumbered with curtains that shut out the air. There should be also a single or double washstand, a towel horse with a double top rail, a chest of drawers or a wardrobe, three or four chairs, and an easy chair or settee, if circumstances permit. Besides these, bedsteps, a bidet, and night-convenience may be considered as necessary articles in a bed-room, though it is possible to find substitutes for them in cases where it is desirable to prevent overcrowding, if the room be small. No bed-room can be wholesome in which there is so much furniture as to prevent a free circulation of the air. If there be a dressing-room, that will be the place for the washing apparatus, for the cheval-glass, for the boot and shoe-rack, and such other of the articles as may be found convenient.

One bed-room may be taken as a guide in the fur-

nishing of others ; and if there be five or six bed-rooms each one may be made to contain some article for the general convenience. Each should have a washstand and small tub or footpan, so that there may be no difficulty as to washing. If two or more children are to sleep in the same room they should have separate beds, and for cleanliness and convenience there is no kind of bedstead preferable to those made of iron. Iron bedsteads are also the most suitable for servants' rooms ; and with regard to servants' bed-rooms generally, they ought, although the articles may be common, to have the same conveniences as are used in the other bed-rooms of the house. With a small chest of drawers to serve as a dressing-table, and a wash-stand in her bed room, many a servant would be clean and tidy in her person and habits who otherwise would be careless of dirt and a sloven.

The remarks we have made apply alike to all classes of society ; to the lowly as well as the lofty. The hard-working cottager may learn how to improve and refine his humble home, as well as those in more wealthy circumstances. A love of the orderly and beautiful is not confined to any one class ; it may be acquired by all. An American author says, "A labourer, having secured a neat home and a wholesome table, should ask nothing more for the senses ; but should consecrate his leisure, and what may be spared of his earnings, to the culture of himself and his family, to the best books, to the best teaching, to pleasant and profitable intercourse, to sympathy, and the offices of humanity, and to the enjoyment of the beautiful in nature and art." He is not to strive to be a mere imitator of rich people, but to set himself with a true and diligent spirit to make the best of such opportunities as fall in his way. In the house, in the garden, in daily duty or deportment, there is always something which may be amended ; and nowhere can endeavours after improvement be so worthily bestowed, or so richly rewarded, as at home.



## CHAPTER XVI.

### DRAPERIES, CURTAINS, AND BLINDS.

THE windows of a house sometimes reveal the character of the occupants in a way not to be misunderstood. Where they are dirty, filled with cracked panes, or disfigured with slovenly blinds, we may conclude without much risk of mistake that those who dwell within are not models of order and cleanliness. On the other hand, well-kept windows give an appearance of respectability, and a sense of propriety and comfort which are highly gratifying. Drapery is to a room what dress is to the human figure, and like dress, its style may be such as to suit every taste and every pocket.

When the candles are lit, and the shutters closed, a room has rather an unfinished appearance unless the breaks in the wall, caused by the windows, are covered with curtains, and in rooms where there are no shutters the curtains are of material service in preserving warmth ; for as the glass is kept cool by the air on the outside of the house, the air of the room is chilled by coming in contact with it, and descends with a steady current from the ceiling to the floor. In this way some of the unaccountable draughts felt by those who sit near a window are to be explained ; they do not always come from the outside. This cannot take place where there are curtains, as their substance prevents the flow of the air of the room towards the glass, and effectually excludes all unwelcome currents of air that may enter by the windows. Curtains and drapery, therefore, are not merely ornament ; they serve an important purpose. And what an air of snugness and comfort they impart to a room. Cowper's well known

lines will recall pleasing recollections to the minds of thousands :

"Now stir the fire, and close the shutters fast,  
Let fall the curtains, wheel the sofa round,  
And, while the bubbling and loud hissing urn  
Throws up a steamy column, and the cups,  
That cheer but not inebriate, wait on each,  
So let us welcome peaceful evening in.  
Fireside enjoyments, home-born happiness,  
And all the comforts that the lowly roof  
Of undisturb'd retirement, and the hours  
Of long-uninterrupted evening know."

Then, again, in the summer season, blinds or curtains serve the really necessary purpose of excluding the sun's rays. Health and enjoyment depend very much on light, but too much light is injurious to the objects on which it falls. Every one knows how curtains and carpets are faded by the sun ; it is desirable, therefore, to have the means of shutting out the light, and this we can do satisfactorily by means of different kinds of blinds and curtains. The colour of wood is altered, too, by the sun, and the wood itself often cracks or warps when exposed to too much heat. Water-colour drawings also are injured, but oil-paintings do not suffer from light. Indeed, it has been found that pictures turned with their face to the wall have not kept so well as those exposed constantly to the influence of the light.

At the present day it does not cost much to finish off rooms with drapery, and there are few persons who may not gratify their love of neatness and order by the decoration of their apartments. The materials, whether cotton, woollen, or silk, are now so cheap as to be within the reach of all ; that is, of all who are industrious and self-reliant. Each may find what is most fitting, and this is a point deserving of consideration. In our remarks on furniture we showed the necessity of keeping in mind the suitability of the articles to the apartment, and the same must be kept in view in choosing the hangings. A room which has

been some time used may be made to look shabby all of a sudden, with all that is in it, by new and showy window curtains, when hangings of a quiet character would have harmonized and given a tone of relief and cheerfulness to the whole. The chapter on *painting* contains some of the principles to be observed in this matter. If, as is sometimes the case, the curtains are the chief attraction, every thing else will look insignificant. Harmony is to be aimed at, and one key-note is to regulate the whole, however great be the variety. Some people make the mistake of adopting monotony for harmony, but a little attention to the laws of decoration will soon convince, that however numerous be the materials, they may be harmonized, and not made to look like a Chinese landscape—all patchwork and incongruity. As a rule, a cool tone should prevail in apartments with windows towards the south and east, in a country residence; but the apartments of town houses require to be all more or less warm in their tone. Forgetfulness of laws of colouring often causes people to degrade where they mean to refine.

Red is a warm colour, and throws a tone of warmth on all within its influence; it, however, requires a great deal of management, and regulation by other colours. Combined with yellow its effects become warmer, with blue they are cooled and subdued. Russet, which includes two shades of red, is a very useful neutral tint, making an excellent shade or set-off for cool colours. Mr. Hay, whose remarks we have before quoted, observes—"Pure red, and its various hues of scarlet, are too violent and obtrusive to be used in large masses, either in decoration or in any general arrangements of colours upon a piece of manufacture, unless under very peculiar circumstances. It forms, however, like orange, an excellent leading colour, or key-note. On all such occasions its contrasting colour, green, ought to be neutralized by being brought in tone towards olive; lighter green, if employed at all, ought to be used in very small quanti-

ties. The tertiaries ought generally to be those in which red predominates, and blue subordinate to yellow, and these relieved by deep rich tones of green. A small proportion of gold colour adds brilliancy and effect to arrangements of this description." Of all the hues of red, crimson is the most beautiful and useful. It is cool and mellow, and forms one of the best back grounds on which to hang pictures; but care should be taken to have it of the proper depth and hue, as much that is called crimson is not truly so. Citron green is the best relief for it.

Purple is classed among the cool colours, it is pleasing and agreeable, and admits of a variety of combinations. But with respect to cool colours generally, it should be borne in mind that the effect they produce is materially altered when seen by the light of candles or gas. For while artificial light enlivens warm colours it deadens cool ones. The reason is, that the colour of the flame is of a deep yellow, which being the contrast to the blues and some other cool colours, it neutralizes them and diminishes their brilliancy. It should ever be borne in mind that "warm colours are naturally allied to light, and cool colours to shade."

The principle may perhaps be better understood from the following illustration:—"A rich hue of green upon the walls of a drawing-room, accompanied by cream colour, French white, and gilding in the cornice, ceiling, and wood-work, with damask hangings of giraffe and gold colour, and a suitable carpet, never fails to produce a pleasing and splendid effect in any light. When this arrangement is inverted, that is, when the hangings and chair seats are green, and the walls of a warm tone, the effect is equally beautiful by daylight; but in artificial light it is injured by the green being neutralized, and the warm tone on the wall rendered more effective, thus making that which is principal in the arrangement, and of the smallest quantity, recede, while that which ought to retire and be subordinate is brought forward.

This applies to all other colours employed in decoration, according to their relative powers of reflecting or absorbing such kinds of light."

In addition to the question of taste there is one of an economical nature: and that is the use to which a room is to be put. If it be already overcrowded with furniture, or if it be the common family room where the children pass most of their time, it would be a mistake to trim the windows with a large mass of hangings. In some houses we have seen the lower part of the curtains covered with holland bags, but we think that this is not so good a plan as having no curtains at all. The aim should be to have that which is most suitable in all respects—not to shut out too much light nor to hinder ventilation.

Few persons need to be informed that the materials most available for hangings and draperies are of three kinds, cotton, woollen, and silk; but it will not be out of place to say a few words concerning them. Of cotton, the variety is great and the manufacture so much improved, that British chintz now excels that formerly introduced from India. A true chintz should have five different colours, but the name is often applied to many patterns of glazed calico which have but two or three colours. The width is from twenty-two inches to a yard; and the effect produced by a handsome chintz is very pleasing, but the folds of the drapery do not hang with the same easy flow and droop as with softer materials. Still, if proper pains be taken to arrange the folds when the hangings are put up, chintz may be advantageously employed in drawing-rooms and bed-rooms, to which it will be found to give a lightsome and summer-like appearance.

Whatever fashion may dictate, we must repeat, that there are certain true and fixed rules which it is not wise to depart from; and when we see what are called chintzes, covered with large staring flowers—dahlias, roses, peonies, we may be sure the taste is both false and vulgar. For materials that are to

hang, we want what artists call an "up and down" treatment, for it is rarely that a pattern looks equally well on the floor, and against the wall. The appearance of a large pattern when in folds is anything but pleasing; half the design is hidden. On the other hand, a small pattern adapts itself to every sweep of the drapery, and to every fold and flute of the valance or curtains, and shows all its forms. The same remark applies also to the materials for dress. Another mistake made with chintzes is to give them a warm look, notwithstanding that to make a light material look heavy is a manifest absurdity. Chintzes being for summer use should be light, cool, and airy, and not have a warm effect; neither should a chintz be chosen because it looks like silk, for besides being heavy in appearance, it is a sham. It is surely far better to have a chintz that looks like what it really is, rather than because it looks like something else which it is not. Shams and imitations should be scrupulously eschewed by those who wish to promote true artistic taste. On this subject the Jury Report of the Great Exhibition states, "fresh, cool, and light grounds, with flat ornamental forms, either 'all over' or in 'up and down' bands, or diapers of floral ornament, on a simple textural ground, are true principles for the decoration of chintzes."

The same principle applies to muslin curtains: the 'up and down' patterns should be chosen, not those covered with huge heavy monstrosities in the shape of fruits, flowers, or cornucopias. And with regard to the choice of hangings generally, it is scarcely possible to avoid error, except by remembering that "flatness of treatment and subdued contrasts of colour are the only sure guides."

Of common glazed figured calico, the patterns offered are numberless; some are sold at three-pence the yard, a price so low that no one need go without cotton hangings to the windows, or covers to the chair seats and sofa. Besides those which are called furniture prints, many elegant patterns are pro-

duced for blinds, and some people are content with a blind of this sort and a valance instead of curtains. Gingham of various widths and design is also much used for blinds.

Linen, too, is employed for similar purposes. An excellent kind, called 'Silesia,' or white holland, is woven of such width that the widest window may be fitted without a seam. This should always be chosen of good quality, because there is no economy in buying cheap kinds. If the material be common, it will be so spoiled by the first washing as never to run pleasantly over the roller afterwards.

Of woollen, there is the well-known moreen, which is now manufactured in almost as great variety as cotton; the cheapest kinds can be bought for eightpence a yard. The width should be three-quarters, but the low price has in nearly all cases the effect of reducing it an inch or two. Watered moreen is usually preferred, as the water-marks enliven the appearance by their reflected lights. The quality of moreen is generally stiff; it requires, therefore, to have the folds carefully arranged when first hung. Damask, which is a species of moreen, of a soft and silky texture, is not open to the same objection; it droops gracefully, and bends itself to all varieties of folds and festoons, and there is no material so generally suitable for hangings. A kind known as merino-damask is much preferred by those to whom cost is no object. There is, however, another kind, of cotton and wool mixed, which may be bought at a very low price.

There is a kind made with cotton and woollen, which are known as "union damasks;" and sometimes silk is introduced in addition. The manufacturers of Halifax are famous for their beautiful damasks. Satin Ture is also an elegant material; and China grass, which is the fibre of one of the nettle tribe, similar in character to hemp, has been found to possess qualities which render it very suitable for hangings, either alone or in combination with other substances.

The question here arises whether the high-priced or the low-priced is to be preferred ; but we think, with regard to hangings, that as a rule the low-priced should be chosen. The best quality of damask or drapery material of any kind will last a life-time ; on the other hand, the common qualities may be purchased two or three times in the same period for the same cost. We, therefore, should decide for cheap hangings, and afford ourselves the pleasure of seeing our rooms newly decorated at least once in ten years. There is more economy in the plan than appears at first sight : cleanliness, and consequently health is promoted, and frequent opportunities are offered for the exercise and gratification of taste.

The materials in silk include brocade, damask, satin, taffety, tabaret, plush, serge, and velvet, all of which are used for hangings and decorations, and produce the richest possible effects, but which need not be further entered upon here.



## CHAPTER XVII.

### DRAPERIES, CURTAINS, ETC.—CONTINUED.

After the choice of the material comes the question of making up. There are many people who from smallness of income or other economical reasons, always do their own upholstery at home, in preference to employing a tradesman. There is no objection to this practice in cases of real necessity; but when it is only adopted from a miserly spirit, or when there are means of employing one's time in occupations better understood, then the work should be left to the upholsterer.

We shall, however, in accordance with our plan, give such instructions as may be desirable on this part of the subject. In cutting out window curtains, then, it should be remembered that if the room be a low one, the top of the valance or drapery may be placed close to the ceiling, with its lower edge hanging just to meet the upper panes of the window. The effect of this arrangement is to make the room appear higher, while none of the light is shut out, as is the case when the top of the drapery is put to the top of the window. This should only be done with very lofty windows and in large and light rooms. The length of the curtains should be from half a yard to two feet more than the distance between the curtain rods and the floor, otherwise when looped up during the day their lower edges will be so far above the floor as to give them a very mean appearance. They should be of such a length as to reach the floor when looped up, and when drawn at night this extra length rests on the floor in a heavy mass of folds. The number of breadths in a curtain must depend somewhat on the purchaser's means and inclinations

but if too scanty there is not only a poverty of effect, but also a loss of protection, for small curtains do not exclude draughts. For ordinary windows, three feet or three feet six inches wide, not less than two breadths should be taken, and this quantity may be increased at pleasure, according to taste or to differences of width. The effect of the lace or binding, with which the edges are trimmed, is greatly increased if it be laid on flat about an inch from the edge instead of being made to show half on one side and half on the other.

The simplest form of curtain is well known; one or two breadths of calico or dimity tacked to the upper moulding of a window, looped up at one side, or opening in the middle and looped up at both sides. The next advance is to put a band of the same or some coloured material, or a fringe to hide the tacks across the top; and from this we pass to laths, rods, poles, and cornices with all their ingenious appliances. The construction of these is generally simple, but as it is seldom understood, we give an explanation.

Fig. 60.

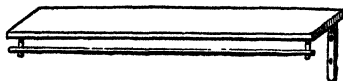
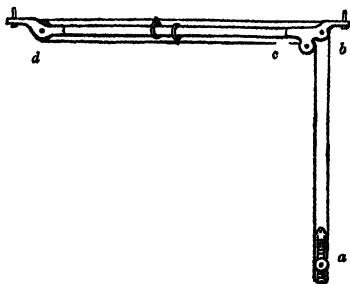


Figure 60 represents a lath as fixed in place at the top of a window; it is one of the simplest kind, intended for bed-rooms or other apartments, according to circumstances. The usual width is about five inches; the rod should be made of beech, three-quarters of an inch in thickness, according to its length. It is attached to the lath by a square hook at each end, and when in its place should be an inch within the front edge. For windows that are more than five feet wide it is usual to have two rods, over-

lapping each other a few inches in the centre, as if all in one length they would bend greatly with the weight of the curtain. As a rule, the length of the lath should be the distance between the outer edges of the architrave, or wood-work, at each side of the window. But if the windows are narrow, or sufficient light be not admitted, it is then usual to have the lath to project from six to eight inches beyond the architrave on each side, which admits of the curtains hanging without excluding the light, and at the same time makes the window look larger from the inside, which is sometimes an improvement to the appearance of a room.

On rods such as above-described the curtains are made to draw or slide by a jerk with the hand of a person standing on the floor; but where the room is lofty, or the curtains heavy, other means have to be

Fig. 61.



used. This is shown in figure 61. It is the same as before, except that the rod has brass ends fitted to it containing pulleys, and by the aid of these pulleys and a line, the curtains can be drawn backwards and forwards as easily as a blind is made to rise or fall.

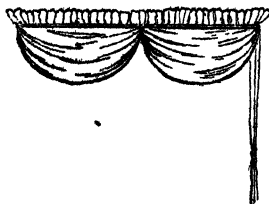
The rack pulley *a* is fixed to the edge of the architrave on the right, at such a height from the floor as to be easily within reach of the hand. The line being put through this is carried up and passed through the pulleys *b* and *c* of the rod; from *b* it is carried on to *d* above the top of the rod, but is tied with a knot to the last ring of the left-hand curtain, as shown. From *d* it is passed along inside all the rings, to keep it from drooping, to the last ring of the right-hand curtain, where it meets the other end of the line brought from *c*. Here the two ends are tied together and to the ring. Then by pulling either one line or the other near the rack pulley, the curtains will either recede to either side or advance to the centre at pleasure. Wood pulleys may be let into the rod instead of using the brass ends, if preferred, using an ordinary screw pulley for the one at *c*.

We have taken some pains to explain the arrangement of these laths and rods, because though simple in themselves they serve an important purpose in the decoration of windows; and also that those who use curtains may know how to set them to rights when they get out of order. Sometimes the mere tying of a knot, or sewing on of a ring will save the cost of a visit from the upholsterer. In putting up curtains on rods, as above described, the outer ring on each side should be left on the hook and not passed on to the rod, as it then prevents the outer edge of the curtain from slipping towards the centre of the window.

In some rooms where it is not desirable to have curtains reaching to the floor during the day, the old-fashioned *festoon curtain*, as it is called, may be used with advantage. In this case the total width of the wood-work of the window must be the length of the lath. Wood pulleys are to be let into the lath, one at each end, one in the centre, and three on the right. A line is passed through each of these and brought down altogether on the right hand. The curtain is tacked to the edge of the lath, and small rings are sewed on the inside, about a foot apart, in a

straight line from the lath to the floor, similarly to the way in which rings are fastened to a fishing-rod. Each of the lines is then brought down through each line of rings and fastened to the curtain at the bottom. This being done, a pull on the right where the three lines are fastened together, will raise the cur-

Fig. 62.



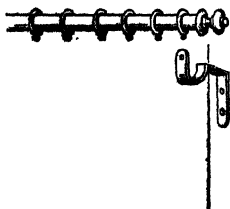
tain in the manner shown in figure 62.

A cornice or fringe may be used to conceal the top of the curtain where it is tacked to the lath, or the curtain itself may be gathered up to an ornamental head and fastened to the lath by tacks

passing through a tape sewn on behind it, which is the usual mode of fixing all valances and draperies, as the tacks cannot then be seen.

Another mode of suspending curtains which has come greatly into use of late years, dispenses with the lath and rod: it is the cornice pole with large rings. This pole may be made of common wood and

Fig. 63.



painted or stained to any pattern or colour, or it may be of mahogany or brass, with such ornamental ends as are found most suitable.

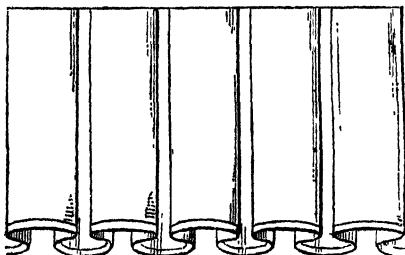
In this case a valance or drapery is not necessary, but sometimes a narrow valance or a length of fringe is placed behind the pole to hide the architrave of the

window, and throw the pole and rings into better re-

lief.' The pole is fixed by means of brass brackets made for the purpose, as shown in figure 63, and is prevented starting from its place by a screw with ornamental head which passes through the front of the bracket. Gutta percha rings have been lately introduced, and by some they are preferred to brass, as they make little or no noise.

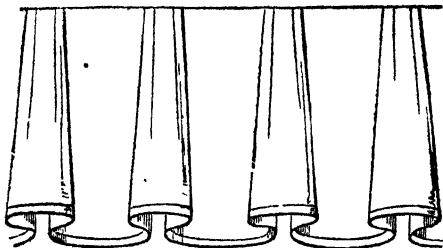
We come now to the draperies and hangings; and of these the variety is so numerous that every taste may be satisfied. We can do no more in the present work than give a few designs of the leading styles, with explanations. Figure 64 is a simple piped va-

Fig. 64.



ance very suitable for general purposes; in fact, this perpendicular style, which is of modern invention, has some advantages which recommend it to notice; it does not gather dust to such amount as festoons or draperies. This design admits of variations: it may be fringed, or the pipes may be bell shaped instead of straight, as seen in figure 65. Simple as this appears it must be formed with care, or else the pipes will hang stiffly and of course ungracefully. Exactness may be attained by the following method, as described by a practical upholsterer:—  
 "Take a piece of tape the length of the window with,

Fig. 65.



or whatever may be the space about to be filled with the piped valance ; divide it into an equal number of parts, each being as near as possible equal to one-third of the depth the valance is intended to be when finished, which depth will of course be regulated by the height of the room, &c. Then, having a piece of the material for the valance, three times the length of the tape, and of the proper depth, fringed, laced, &c., divide and mark it at the top with the same number of distances as already marked on the tape. Then with pins fasten the valance, mark for mark, to the tape which, when this is done, must be stretched evenly on a board or held with a tack at each end. A pipe is then to be formed in each division, and will be the more easily accomplished by first pinning the middle of the space in the valance intended for the pipe, to the centre of the division in the tape (which may be guessed at) then finish by folding and fastening through the double plaits. It is required that the folds should touch beneath the pipes, and the distances between be perfectly uniform ; it is then ready to sew to the upper edge of the tape, or it may be tacked up to the lath as it is, and afterwards the pins removed. Perhaps the latter would be preferable, as

the valance, when taken down, can be more conveniently brushed and put away neatly folded up."

Another consideration is, that "the beauty of this style of decoration depends greatly upon the manner of putting up. Commence by driving a tack in the centre of the valance, then at each end, and if found correct, proceed by placing a tack between each pipe, taking care to keep the upper edge of the valance even with the top of the lath. Each pipe is then to be drawn up to the same level and fixed with two tacks, and kept from inclining to the right or left; as its effect depends on its being perfectly perpendicular, and causing no undue strain on the plain portions of the valance. The appearance is to be judged of by viewing it from the floor, when the needful corrections may be made. These directions will apply more or less to all kinds of piped valances."



## CHAPTER XVIII.

### DRAPERIES, CURTAINS, ETC.—CONTINUED.

Piped valances admit of so many variations that a different style might be adopted in every room in a house without exhausting the number; and by a careful study of the instructions given in the preceding chapter, the task of shaping and fitting may be overcome without much difficulty. The upper edge may be made to fall with a festoon curve from the centre towards each end, or the lower edge may form a deep curve, the outer curves descending in some patterns half way to the floor. Figure 66 is an example.

Fig. 66.

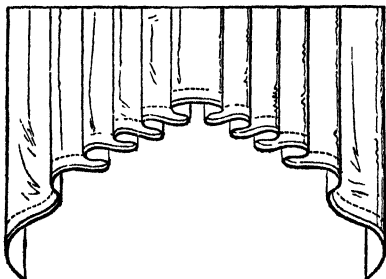
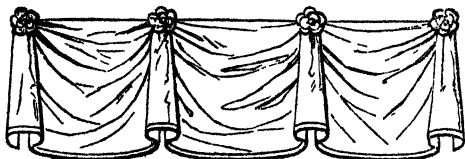


Figure 67 is another form, very suitable for a parlour or drawing-room. The richness of the effect is materially increased by a fringe, which may be at-

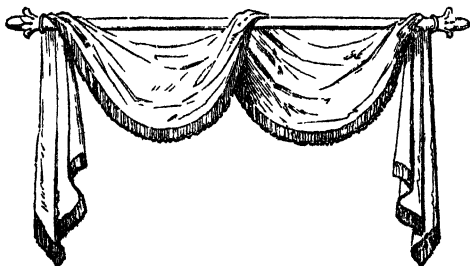
Fig. 67.



tached to almost every kind of piped valance with the certainty of improvement. Some people have them put up at first plain and add the fringe a year or two afterwards, which freshens up the appearance for a year or two longer. Piped valances may be used for bed hangings, due attention being paid to the dividing of the spaces so that a pipe may hang exactly at the corners. If the pipes will not retain their open trumpet-mouth form, a copper wire passed into the hem will retain it in any curve to which it may be bent. Chintz, being a stiff material, is well adapted for piped valances.

Figure 68 is a very simple yet extremely graceful

Fig. 68.



form of drapery, well adapted to give a light and cheerful air to an apartment. The pole may be half-

Fig. 69.

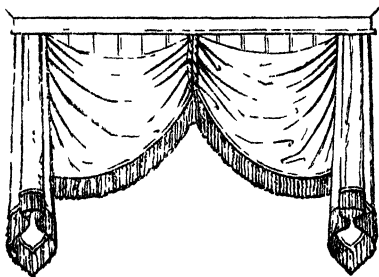
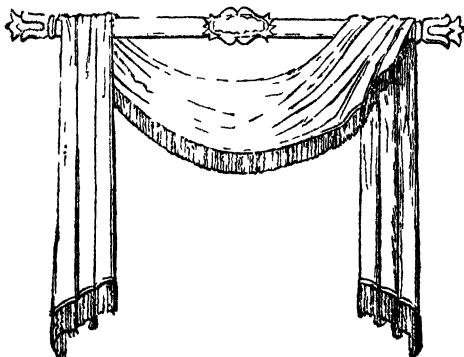


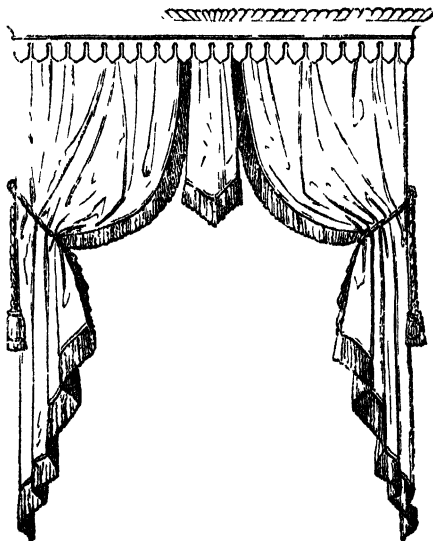
Fig. 70.



round only, having a flat on the inside, and is to be fitted to the lath in the same way as a cornice. A plain strip of material similar to the drapery, but of a contrasting colour, should in some cases be tacked to the lath, so as to conceal the wood-work of the window where the festoon droops from the pole.

Figure 69 is more quiet in character, and yet with sufficient lightness and elegance to make it acceptable. It is very suitable for a dining-room or library. The *swag*, as the festoon is usually called, is made to appear as though drawn up in the centre by a double

Fig. 71.



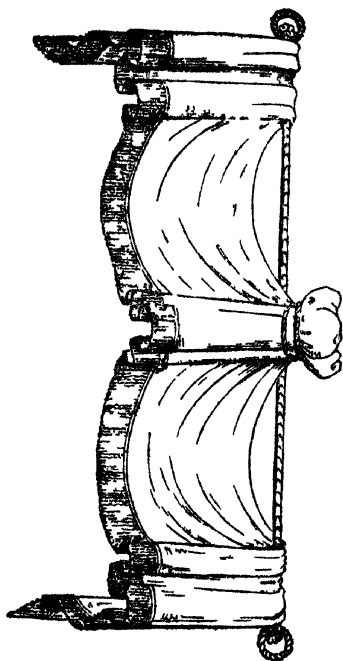
rope, while the outer ends are brought behind the *tails* and fastened to them; the latter cannot then be drawn from their place when the curtains are pulled back. The effect may be heightened by a pair of tassels hanging from the rope in the centre, which will be found to look well from the outside of the house as well as from the room. The perpendicular stripes of the piece tacked to the edges of the lath to fill up the opening present a pleasing contrast to the horizontal lines of the cornice and the curves of the drapery. The piece of which the tail is formed should be three times the width of what it appears when finished.

A drapery of the same form as figure 67 may be made with a double cord in place of the pipes, each cord being made to appear as though looped over the cornice with a bow, and supporting the drapery. When finished at each end with a pair of long full tails of pipes or folds it has a very graceful appearance.

Figures 70 and 71 represent different styles, good in themselves and suggestive of numerous modifications.

Figure 72 is a design in which the drapery appears to be supported by a rope instead of a cornice, which has a novel and pleasing effect. The rope is stretched upon three blocks of wood fitted to the lath on the upper side, at such a height as to keep the lath itself concealed by the drapery. The central pipe is made separate, of two breadths of the material, and of such a length as to form the head gathered up in folds as represented.

In all the foregoing drawings of valances and draperies, the curtains are omitted to avoid confusion and overcrowding. It should however be understood that curtains may be used with any one of the designs, the lath and rods being fitted as already described. The making of the curtains is a simple task and needs no explanation; the chief consideration is to put in breadths enough and cut them long enough. They are gathered to a tape at the top, and to this tape the rings or hooks are to be strongly sewn.



Much of the graceful appearance of curtains depends on the way in which they are looped up during the day. One method is by a long loop of silk or worsted cord with or without a tassel, suspended from a hook three or four feet above the floor, which is the usual height. Bands of bronze or brass, too, are much used, fixed either upright or horizontally, as may be tasteful or convenient. The upright bands are generally found most suitable for small rooms. Curtain pins—that is, handsome rosettes of wood or metal,—are also used for the same purpose; but at the present time they are not so well liked as the bands or loops. When the curtains are looped up in the morning, some pains should be taken to make the folds fall gracefully; some people take no pains in this particular. The curtains may be suspended over the band or loop, either towards the window or away from it; or it may hang straight up and down. Indeed, there are almost as many ways of arranging the curtains as of folding napkins for the dinner table, and they may all be found out by a little ingenuity.

Blinds come next to be noticed as an important article of window fittings. There are several kinds for indoor or outdoor use. First may be mentioned the dwarf blinds, that is, those placed at the lower part of the window as a screen from the gaze of passers-by on the outside. These are of muslin or net, hung to a tape, or frilled up on two rods, which retain them in a fixed position, and sometimes a brass band is shown running across the top. Another kind is the dwarf Venetian, with narrow upright laths or splats, which turn from side to side at pleasure; but unless very carefully used they are liable to get out of order. Blinds of wire gauze, stretched in a frame, are the best that can be used; they last a long time and are free from the objections peculiar to the Venetian and the muslin. But any

attempt to disfigure them by absurd ornament should be rigidly avoided, a plain band of one or two colours running round, about an inch or two from the edge, is in general the most suitable decoration for wire blinds. Besides the wire gauze made in England, there is a kind imported from China which has a very fanciful appearance with its grotesque paintings, and which suits well with the style of certain old-fashioned rooms.

The roller blinds which draw down to cover the whole of the window, are, as before-mentioned, commonly made of a superior kind of white holland, known as Silesia. In cutting them out, pains should be taken to have the top and bottom perfectly square and the edges perfectly straight; and the needlework required upon them should be so neatly done as to leave the material free from crease or wrinkle; indeed, the blind should present the appearance of not having been touched at all with fingers. The side hems should be lightly herring-boned, this being the only method which leaves the sides sufficiently free to run up and down without a bias. Pains should be taken to keep blinds clean as long as possible, because they never look or run so well as before, after being washed. In some parts of the north of England it is the practice to make the tuck which receives the lath at the bottom sufficiently large to receive the roller, so that every time the blind is washed it may be changed end for end when put up again, and thus be made to last much longer than by keeping the same end always downwards.

Besides Holland there are various kinds of ginghams and fancy patterns, and transparencies, which are used for roller blinds, any one of which may be chosen according to taste or other circumstances. There are also various contrivances, by spring rollers and otherwise, to make blinds run up and down, as well as the usual line and rack-pulley.

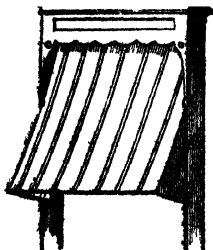
In rooms much exposed to the scorching sun of summer, Venetian blinds are frequently used either



angle, they keep out the light and glare, but give free admission to the air, a matter of much consequence in hot weather. Outside Venetian blinds, which are altogether of a stronger make, instead of being made to rise and fall, are mostly contrived to open or close as shutters, and with the laths fixed at the proper angle for intercepting the superabundance of light. It is, however, possible to have the laths made moveable, but at a greatly increased expense. Shutter blinds require to be very strongly fixed, as they are powerfully acted on by the wind.

Of late years outside blinds of stout striped canvas have come greatly into use, and are much liked on account of the convenient arrangement and pleasing appearance. Where there is a balcony or a rail fixed two or three feet in front of the window, they can be fitted as outside roller blinds at but little cost and trouble. The blind being drawn down, the lower end is tied to the rail, so that it presents the appearance of a long sloping verandah, which excludes heat and light without hiding the view from those in the room. This is the way of fixing very frequently seen on the continent, where this form of outside blind was first introduced.

Fig. 73.



The windows, however, which have a balcony or rail in front are comparatively few; for the others a different mode of fitting the blinds has been applied. This is shown in figure 73. The deep cornice at the top forms a case into which the blind is drawn when raised, and thereby protected from rain and other casualties of weather. The mode of construction of this kind of blind is shown by the

next two figures. In figure 75, the straight line *a*

Fig. 74.

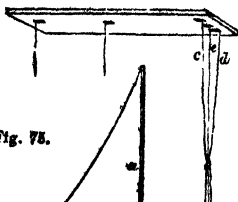
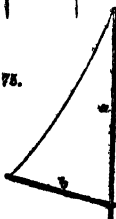


Fig. 75.



represents an iron rod fitted inside the wooden frame or case of the blind, which of course is made to fit the window. Three feet six inches, as a general rule, will be a sufficient length for this rod, and it must be fixed about half an inch from the wood to allow the swivel to work freely up and down upon it. This swivel is attached to the rod *b*, which forms,

so to speak, the mouth of the blind, as shown in figure 73; it is to be twenty-eight inches long from back to front. Figure 74 shows the lath, and the arrangement of pulleys for raising or lowering the blind; it is similar to that described for the festoon curtain, figure 62. The line *c* is carried to the pulley on the extreme left; *d* goes to the centre pulley, while the line *e* descends over its own pulley on the right. These three lines being tied together a short distance below the lath, form a single rope. The lines led through the pulleys extend to the lower edge of the blind, being carried down the inside by small rings; and when they are pulled, the rod *b* rises to a perpendicular, and is lifted up with its canvas hood into the case at the top of the window. Hooks are usually fixed at the side of the window to secure the lines upon, so that the blind may be easily managed by any one standing in the room.

There are many practical inconveniences attending the use of those hooks, one of which is that the blind cannot always be held at any required height. Mr. Brae, of Leeds, has found a remedy for this difficulty in his patent self-retaining support for Venetian

blinds, which is a small instrument, not larger than an ordinary snuff-box. It may be fitted to any blind screwed either to the top lath or to the wood-work of the window, and if preferred it may be placed in the centre instead of at the side. The instrument contains a pair of jaws, held by a spring, which open when the line is pulled downwards, but close upon it and hold it fast the instant that it is slackened. The greater the weight of the blind, the more tightly the jaws keep their hold; they can, however, be opened by a pull on the short line attached to the end, and thus there is the most perfect command over the blind, which may be raised or lowered at pleasure and with the certainty that it will remain at any elevation without any trouble of fastening.

The slope given to the bottom of the blind by the rod *b* may be less or more according to circumstance. The more the rod is raised the greater will of course be the outlook from within, but the greater will also be the admission of light. The form of the hood may also be varied at pleasure; it is sometimes made circular or elliptic as well as square. Instead of an iron rod for the guide of the blind, a groove with a sliding block may be made in the wood-work of the sash frame, and the rod of the hood being fixed to this will rise or fall as required. Outside blinds, indeed, afford ample scope for many ingenious contrivances in their fittings and management.

## CHAPTER XIX.

### KITCHEN FURNITURE AND UTENSILS.

GOOD management, as we have often observed, is the result of foresight and economy ; it does not live by shifts, but by a settled system of making the best of everything. It looks out in time for the ways and means ; and well it may, for the ways and means now under consideration contribute in no small degree to household comfort as well as household economy. A good mechanic is generally possessed of good tools ; and a good cook or housewife should be provided with good and sufficient utensils for her purposes. We have before observed that it is by no means desirable to crowd a house, but there is a line between too much and not enough, which may be found out by a little experience. The list of articles needed for kitchen use in a large and respectable family is far greater than many persons imagine, and there are numbers of things used by cooks in great houses that would be a sore puzzle to hundreds who have never had the opportunity of seeing or using them. In the present chapter we shall confine ourselves to those which, by their use, contribute most to the saving of time—an important consideration.

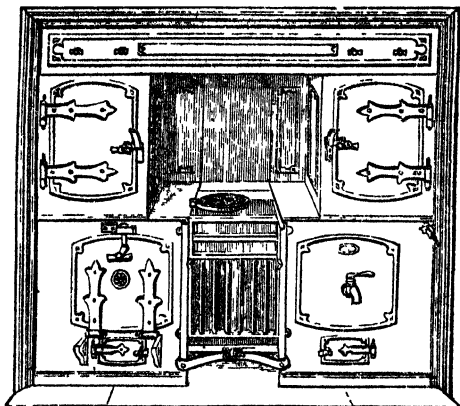
The grate, or kitchen-range, is of course especially to be attended to, but it is an article on which no definite rules can be given. A range that suits well and does its work acceptably in one kitchen will not suit at all in another. In the Jury Reports of the Great Exhibition, it is stated that in the stoves and ranges there were no great improvements to be noticed, and that on the whole too much metal was used in their construction, which by absorbing an un-

necessary quantity of heat, occasioned a waste of fuel. This is more or less true of all the kitchen-ranges that are made, and it is only by trial and experience that a family can discover which will be best for their use. This of course cannot be done without expense ; but it is false economy to keep a known bad thing when it may be replaced by a good one ; and it will cost less in the end to have a really efficient kitchen-range than to keep on with one that is nothing but an annoyance, however much it may be coaxed. Kitchen-ranges being what are called landlord's fixtures, it too often happens that the cheapest kind only is put in when the house is built, and the tenant having proved them worthless, is left to fix a new one at his own expense. The better way would be, where the person is not satisfied with the range, to insist on its being changed before he takes the house.

A range, to be useful, should include an oven and boiler, not too large a space for the fire, a sliding frame beneath the bars for the dripping-pan or dishes, a trivet, and falling bar at the top. Such as this may be bought for 50s., and from that the price rises to £50. When possible it is desirable to have a cistern fixed by the side from which the boiler can fill itself with water ; and the top of this cistern may be a stand for large steam saucepans, which may be supplied with steam by a pipe from the boiler. Boilers become *furred* by a deposit from the water in the same way as a kettle, and should be thoroughly cleaned out at least once in three months.

Figure 76 represents a range manufactured by Nicholson, of Newark, which combines some of the improvements necessary to constitute a really economical grate. Fire-brick or perforated cheeks are used to protect the oven and boiler from the direct action of the fire, whereby a more equable heat is maintained and cracking is avoided. The back of the grate is formed of a fire lump which curves forward at the bottom to meet the bar in front, an arrangement

Fig. 78.



which saves fuel and dispenses with the bottom grating. The front bars are placed upright instead of across, as in that way they permit more heat to pass into the room, and the fall-bar is made to drop over the fire as well as forward, and thus serves as a trivet. Ranges of this description have been used with success in one of the Model Lodging-Houses in London, and in other places. The one shown above is of the best kind, the front bars are made to slide up and down so that the cinders or ashes can be easily cleared out from the grate. Over the boiler is a steam closet in which vegetables may be cooked, and over the oven a hot closet, useful for drying or keeping things warm, while by confining the space, they make a quick draught up the chimney, which in some instances prevents smoking.

Nicholson's range offers many advantages, but one that will do a great deal of cooking, with very little

fuel, is still a thing to be invented. What is needed is that it should do its work without throwing out an unbearable heat into the kitchen, and not be liable to get out of order, for it often happens that servants have not the sense or the patience to make themselves acquainted with mechanical contrivances. There is a chance of a fortune for some enterprising individual who will invent a range of this description. As yet, the gas cooking stoves appear to be the cleanest and most economical. Any number of jets may be introduced into the apparatus, and the facilities afforded thereby are so great that we may believe,—to quote the Exhibition Report,—“The employment of coal gas for cooking will soon be universal. The ease and certainty with which the heat from the flame can be regulated, its cleanliness, and its economy, are advantages of too great importance to be overlooked. At the proper moment for the cooking, the gas fire is lighted, and the required degree of heat obtained at once, and maintained uniformly; when the cooking is done, the fire is turned out instantly.”

For roasting, various articles are required: these are the different kinds of jacks; the *wind-up jack*, which is kept going by the slow descent of a heavy weight that should be wound up before the roasting begins. The *smoke-jack*, which is a circular fan wheel fitted in the chimney, and moved by the current of heated air passing up, in the same way as the sails of a windmill are driven round by the wind, and this when once set going communicates its motion to pulleys fixed to the chimney breast, and by chains from these the spits at the fire are kept turning as long as may be desired. The wind-up jack is far more simple than the smoke-jack, but servants object to the trouble of winding it up.

Next to these comes the *bottle-jack*, well known to most people. In this the motion is caused by a spring which requires to be wound up every time it is used; it will then, if well made, keep going till the

roasting is finished. The joint is suspended to an iron loop which projects from the bottom of the *bottle*, as it is called, and in case it should be a light one, an iron wheel is hung on also to increase the weight, for unless there be weight enough the joint will not continue to turn. Another kind of spring-jack has been invented which may be described as a square meat-screen, with a spit passing from end to end, and kept turning by a chain which travels over a pulley moved by a spring in a box on the top. And last, we come to the universal hook and string, of which there are many varieties, but one of the best is shown in figure 77. It will serve for eight or ten pounds of meat, besides smaller portions which may be hung on the lesser hooks.

Fig. 77.

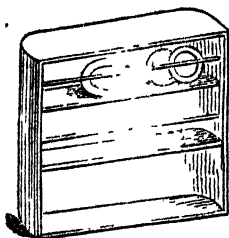


The inside of the box is filled with lead or iron, as increasing the weight assists the motion. Common coarse darning worsted is used for the string. The waste of heat in ordinary roasting is enormous, and hitherto no better means of economising the heat has been discovered than that made known more than fifty years ago by Count Rumford, to whom the art of cookery is so much indebted. The *Rumford roaster*, which he invented, roasted the meat effectually and with little fuel, but from some cause it has gone out of use.

The waste of heat may be to some extent prevented by the use of a meat screen, which not only keeps off the cold air rushing towards the fire, but reflects back upon the meat the heat which otherwise would have been lost. The *niche screen*, which somewhat resembles in shape a tall bee-hive cut in two from top to bottom, is generally used with the bottle-jack, and with it much less fire will suffice than without it. Another kind is square in form, made of wood and lined with tin, and may be constructed of any dimensions. If fitted with shelves, as shown at figure 78, it



Fig. 78.



will serve also as a plate-warmer or to keep things hot which are sufficiently cooked. It should have a door at the back opening all the way from top to bottom, so that the plates may be put in or taken out without exposing one's-self to the heat of the fire. Roasting also includes the use of the American oven, the different kinds of Dutch ovens,

cheese toasters, bread toasters, and the gridirons made to hang in front of the fire. Of these there are many varieties, very cheap and very serviceable.

Fig. 79.

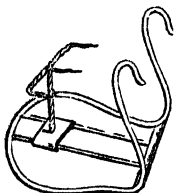


Fig. 80.

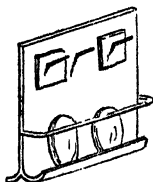


Figure 79 is one of the simplest: the fork slides along the wires, and can be drawn backwards and forwards as desired; with a shallow tray to catch the dripping, it will cook a chop, or rashers, or herrings. A toaster for bread or muffins is shown at figure 80; it is made of bright tin, and should stand on a footman in front of the fire. One important point to be remembered with respect to meat screens and other articles here described, is to keep them

perfectly clean and bright. Only by this means can their reflecting power be preserved.

The tin used for cooking vessels and other apparatus is not entirely tin, as many people suppose; it is thin sheet iron tinned on both sides. The quality depends on the thickness and nature of the coating. Hence the necessity for extreme carefulness in the use of tin vessels, and never putting them away when done with except perfectly clean and dry. The best saucepans have their handles rivetted as well as soldered, and the bottoms are kept on by a slight rim being turned over as well as by solder; but such is not the case with cheap saucepans, the bottoms and handles of which are apt to come off after a little use and when least expected. Still, as tin utensils cost but little, it is a question whether it is not better to buy two or three cheap ones in preference to using a dear one through two or three years; on the same principle that some men choose rather to wear two five-shilling hats in a year than a single ten-shilling one. It is unnecessary to give any description of saucepans or fish-kettles and such like, as the variety is so great that every person may choose that which suits best. A double bottom to a saucepan, or copper, or any kind of cooking vessel prevents burning, and a double lid prevents waste of heat. Any lid may be made double by soldering a flat plate of tin just within the lower edge of its rim. The confined air checks the escape of heat; and a wooden lid will answer the same purpose, as wood is a non-conductor.

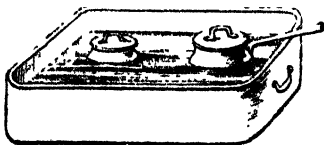
Copper cooking vessels should be used as little as possible: if never, so much the better. If people will use them, they must take great care to keep the tin lining always perfectly sound, for if ever the copper gets exposed the food is poisoned. Nothing but this precaution, and the most rigid carefulness, can excuse the use of copper vessels. Cast iron, tinned inside, will in many cases answer as well as copper; a saucepan of this material will last many years, and if kept clean is as useful as ever, although the tin be worn

off. Many people have a prejudice against iron cooking vessels, but if they would give the things a fair trial they would find out their mistake. An iron *digester* is a very useful article; the lid is made to screw on, so that none of the steam escapes, and the heat becomes so great that even the hardest bones are forced to give out the nutriment they contain. For making soup or slow stewing there is nothing more serviceable than a digester; it converts scraps that would otherwise be wasted into nourishing food. In purchasing one care should be taken to see that it has a safety valve in the lid, or else there will be a danger of its bursting, as steam boilers sometimes do, when on the fire. Vessels for stewing require to be made of thicker metal than the saucepans used for boiling and ordinary purposes; and the handles of the lid should project from the side, in the same way as the handle of the vessel which it covers.

Most people know that boiling preserves and syrups is a delicate operation, requiring great care to prevent burning. The danger may be avoided by using the double-bottomed preserving pan, which is made in the usual way but with an inner bottom an inch or more from the outer one; the space between them forms a chamber into which hot air is admitted, and thus the contents of the pan may be safely boiled, and all their delicacy of flavour retained.

It is often found difficult to keep things hot after they are cooked without drying up or altering in flavour; a *bain-marie*, or *water bath*, removes all the danger. This, figure 81, which is commonly called a

Fig. 81



*bambury* by English cooks, may be made of any kind of metal and kept warm on a hob or hot plate. The celebrated Mons. Ude thus describes it: "The *bain-marie* is a flat vessel containing boiling water; you put all your stewpans into the water, and keep that water always very hot, but it must not boil. The effect of this is to keep every dish warm without altering the quantity or quality. When I had the honour of serving a nobleman in the country, who kept a very extensive hunting establishment, and the hour of dinner was consequently uncertain, I was in the habit of using the *bain-marie* as a certain means of preserving the flavour of all the dishes. If you keep your sauce, or broth, or soup by the fireside, the soup reduces and becomes too strong, and the sauce thickens as well as reduces." Besides the advantages here pointed out, the water bath affords the best means of warming-up soups or stews.

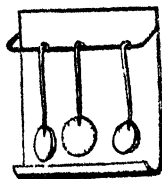
Steam has of late years come into use for cooking, and in many instances it is preferable to boiling in water; and it is certain that it affords conveniences which cannot be had in other ways. For example, it is possible to do a good deal of cooking with the waste steam from the kitchen boiler. A square double tin chest, fitted with shelves to hold different dishes, may stand on a table near the fire-place and the steam be conveyed to it through a pipe. This steam then circulates around it at the boiling temperature, 212 degrees, and effectually cooks whatever may be placed inside or on the top. It is one of the advantages of steam, that by means of pipes it will keep things boiling at any distance from the fire. Indeed, we may expect that, before many years are over, steam and gas will be found to afford the best and cheapest means of cooking, and then, with simple apparatus, there will be no reason why they should not be used by the working man as well as the squire or the nobleman. As it is, many excellent and economical methods may be adopted by those who are willing to exercise a little thought on

the subject, and who, when a hint is given, will try to invent for themselves till they succeed. It is known that meat may be cooked in a cast iron pot, the lid fitting closely, without a drop of water; and if a false bottom, pierced with holes, be laid in an inch above the other, potatoes may also be cooked without water, and much more acceptably than the usual way, as they will have their rind on. These are hints which open a wide range of experiment.

No kitchen is complete without a dresser and such a supply of shelves and cupboards as that there may be a place for everything. The furniture should be strong and solid; rickety chairs or tables are a com-

plete nuisance in a kitchen. A flap made to hang against a wall will often be found useful when a little extra cooking is to be done, without being in the way at other times. Stools, steps, and towel-rollers should also be provided, that there may be no excuse for delays or slovenliness. In the scullery or wash-house, which should not be far away, the supply of water should be abundant, with pipes and taps for hot and cold, according to circumstances. Lead is said to be better than stone for the sink, as it is less liable to chip the crockery when laid upon it during the washing-up. The plate-rack should always be within convenient reach of the sink, and a potato-drainer will be found useful by those who prefer to cook their potatoes, as the saying runs, "with their jackets on." This drainer resembles a stool with round wooden

Fig 82



bars across the top, between which the water drips from the potatoes into a drain or on the floor. A spit-rack should also be placed at some dry part of the wall, to hang the spits on when out of use, and a spoon-dipper, figure 82, made of tin or wood, offers a better means

of keeping large spoons and ladles out of the way than laying them on a shelf

There are numerous kinds of gridirons or broilers; those are the most useful which have the bars so placed that the fat will not run into the fire, it is only by attention to this particular that broiling can be properly performed. One of the best broilers is that which has sloping bars fitted to a rack, on which they slide, and can be placed at any height above the fire. Meat may be broiled by gas as well as over a fire

With respect to knives and forks, it is well to avoid buying only those that are made to sell, neither is it worth while buying the very best, but rather to calculate on renewing the set when desirable. The friction of knives and forks by cleaning wears them out much more than the ordinary use. A wheel with a leather rim to turn by the foot, or a knife cleaning machine is a contrivance lately introduced which saves time and labour. Boots and shoes may also be cleaned and polished by circular brushes set whirling in a sort of lathe. Many articles of kitchen use may be cleaned by such a mode. A table knife has been invented by Hilliard and Chapman, of Glasgow, in which the handle and blade are locked together, so that they cannot become loose, and yet

can be taken apart for repairs, and this is contrived without anything being seen on the outside of the handle. There is a "masticating knife" also, which cuts the food into small pieces, intended for persons who suffer from indigestion.

Among improvements in articles for the breakfast-table, the tea-urn, figure 83 combines beauty of form and ornament with more

Fig 83



e, and rises into *f*, from whence it is drawn bright and clear by the tap. It is the invention of Stirling, New Oxford Street, London. Figure 86 is a filter of a different kind, or water-purifier, as it is called by the inventor, Bird, of Birmingham. The strainer is plunged into the water, and by means of a syphon-tube, with which it is connected, the water flows from the cask or vessel in which it may be placed, quite fit for drinking. Both these filters were shown in the Great Exhibition.

We have thus gone through what may be considered as the primary requisites for the kitchen or working department of a household, and in accordance with what we said at the beginning of the present chapter, we must leave the application to our readers. Circumstances are so various that it is impossible to lay down rules applicable to all—except one, that is *order*. Without order there can be no real prosperity either for rich or poor. We have all read of Old Dinah's kitchen arrangements in *Uncle Tom's Cabin*, without any wish to adopt them; yet there are still houses in England where the same dirt and disorder prevail, so slow is the work of reformation even in civilized countries.

Many of the utensils required in kitchen use need no description, but as there may be persons unacquainted with what are considered necessary, we conclude this chapter with a list of the more important.

Apple roasters.  
Basting and soup ladles.  
Bottle and other brushes.  
Bread and spice graters.  
Chafing dish.  
Cheese toaster.  
Chopping boards, knives and block.  
Cleaver, saw and chopper.  
Cook's knife and sensors.  
Corks and Corkscrew.  
Digester.  
Dish covers, of tin and wire.  
Draining baskets.

Dredgers for flour and sugar.  
Funnels and racks.  
Hammer and Mallet.  
Jacks for roasting.  
Knife and plate baskets.  
Knife tray.  
Larding pins.  
Lemon squeezers.  
Meat screen.  
Moulds for jellies and puddings.  
Omelet pans.  
Oyster knife.  
Pans for bread and cakes.

- |   |                                   |
|---|-----------------------------------|
| <b>Pestle and mortar.</b>                 | <b>Stays and skewers.</b>         |
| <b>Pickling tubs.</b>                     | <b>Steak tongs and beater.</b>    |
| <b>Plate warmer.</b>                      | <b>Steamers.</b>                  |
| <b>Rolling pins.</b>                      | <b>Table-cloth press.</b>         |
| <b>Safes.</b>                             | <b>Towel drawers.</b>             |
| <b>Salad forks and spoons, (of wood).</b> | <b>Trays.</b>                     |
| <b>Scoops and spoons.</b>                 | <b>Tubs for flour and oatmeal</b> |
| <b>Sieves and whisks.</b>                 | <b>Vegetable drainers.</b>        |
| <b>Soup and jugging pots.</b>             | <b>Washing bowl (for china).</b>  |
| <b>Spice, flour, and salt boxes.</b>      | <b>Warmingpan.</b>                |
| <b>Spits, different kinds</b>             | <b>Water bath</b>                 |



## CHAPTER XX.

### SMOKY CHIMNEYS.

A CHIMNEY which smokes at the wrong end is a great nuisance, a cause of discomfort, vexation, and annoyance to all who are forced to live near it ; and it is not surprising that very numerous attempts have been made to find a remedy. Now and then 'smoke doctors' have started up, who professed to remove all complaints to which chimneys are liable, and it has frequently happened that people have paid away their money for a cure which was no cure at all, for in a few days after the doctor had finished his work, the chimney smoked as badly as ever. We have what are called wind-guards, reverberators, and all sorts and shapes of chimney-pots, to the great disfigurement of our houses ; but these are mere expedients which might be avoided. The best way to prevent a chimney smoking at the wrong end is, to build it properly at first, or to alter it on some sound and practical plan.

The great cause of smoky chimneys is that they are made too wide at their lower end, where they come down and meet the fire-place ; for years it has been the practice to leave an opening the whole width and depth of the fire-place, from which the smoke rushes out and half-blinds or stifles those who are sitting by the fire. How often do we see a board, or a strip of tin, or a narrow curtain hung under the mantel-piece, to keep the smoke from being troublesome. But besides this annoyance, these wide-mouthed chimneys waste more than half the heat of the fire ; for, instead of coming out and warming the room as it ought to do, the heat rushes at once up the chimney, and so is lost. Thus it would appear that a double benefit at-

tends a properly constructed chimney : we keep ourselves free from the annoyance of smoke, and get as much heat as at present, with one half of the fuel.

Although a large open fire-place helps in keeping a room ventilated, it is further objectionable because of the draughts which it creates. In old-fashioned houses, people are obliged to use screens and many other contrivances to shelter themselves from the currents of air which come from all quarters, to give stiff necks, ear-aches, and other unwelcome twinges to those who sit near the great cavern called a fire-place, where they are scorched on one side and frozen on the other. With such arrangements, a room never can be warm, because the air rushes away so fast that the walls have never time to get heated, and at a distance from the fire are as cold as out of doors.

A good deal of the inconvenience of smoke might be avoided by the proper management of a fire. Count Rumford observes—"Nothing can be more perfectly void of common-sense, and wasteful and slovenly at the same time, than the manner in which chimney fires, and particularly where coals are burned, are commonly managed by servants. They throw on a load of coals at once, through which the flame is hours in making its way ; and frequently it is not without much trouble that the fire is prevented from going quite out. During this time no heat is communicated to the room ; and what is still worse, the throat of the chimney is occupied merely by a heavy dense vapour, not possessed of any considerable degree of heat, and consequently not having much elasticity. The current of warm air from the room which presses into the chimney, crosses upon the current of heavy smoke which rises slowly from the fire, obstructs it in its ascent, and beats it back into the room ; hence it is that chimneys so often smoke when too large a quantity of fresh coals is put upon the fire. So many coals should never be put upon the fire at once as to prevent the free passage of the flame between them. In short, a fire should never be

smothered ; and when proper attention is paid to the quantity of coals put on, there will be very little use for the poker ; and this fact will contribute very much to cleanliness, and to the preservation of furniture."

"Those who have feeling enough to be made miserable by anything careless, slovenly, and wasteful, which happens under their eyes,—who know what comfort is, and consequently are worthy of the enjoyments of a *clean hearth* and a *cheerful fire*, should really either take the trouble themselves to manage their fires, (which, indeed, would rather be an amusement to them than a trouble), or they should instruct their servants to manage them better."

Those sensible observations were written by Rumford nearly sixty years ago, but they are just as valuable now as they were then. The Count devoted much attention to household economy generally, and as we know of no better plans for curing or preventing a smoky chimney and saving fuel than his, we shall endeavour to give such a simple account of them as will enable any working-bricklayer or mason either to build a new chimney properly, or to alter an old one on correct principles.

Generally speaking, it will be necessary to diminish the opening of the fire-place—that is, to make it smaller ; and to fix the grate more forward and less high than has been the practice. Sometimes a straight stone slab placed all across under the mantel, or a row of bricks supported by a flat iron bar, will be sufficient to effect a cure ; for this lowers the breast of the chimney, and diminishes the size of the opening of the fire-place. The breast of a chimney is that part against which the mantel is built, and a good deal depends on the way on which this is finished on the inside.

Then, if we wish smoke to ascend easily, we must place the throat, or lower part of the chimney, immediately over the fire ; the back of the fire-place also should be built perpendicular. There is no more rea-

son why smoke should refuse to ascend a properly-constructed chimney, than that water should refuse to descend through a pipe. And it will be seen from the diagrams that these improvements can be made with but a small amount of trouble.

Fig. 87.



Fig. 88.

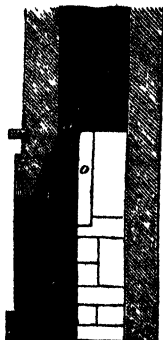


Figure 87 shows a fire-place and part of the chimney as usually built; an opening with square sides, in which the grate is fixed so far back that most of the heat is lost. The depth, however, from back to front should not be more than nine or thirteen inches; the back is, therefore, to be built up, as shown at figure 88, and in the ground plan, figure 90. It will be seen that the chimney breast has a small piece added to lower it.

Figure 89 represents the ground plan of the fire-place in figure 87; but instead of square sides, it is to have sloping sides, and is to be filled up as in figure 90. To do this according to rule, a line A, B,

Fig. 89.

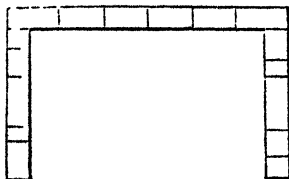
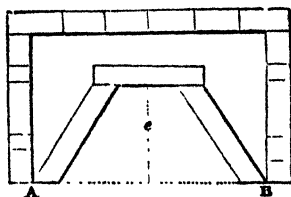


Fig. 90.



is to be drawn straight from one jamb to the other; and from the centre of this, a cross line *e* is to be drawn from front to back. The mason is then to hold a plumb-line against the inside of the chimney breast, where it begins to run straight upwards, as, for example, at *a*, figure 87, and the spot where the plumb-line rests on the cross line *e* is to be carefully marked. Four inches behind this mark is the position for the back of the fire-place, as shown by the brickwork in figure 88, which, by being so placed, gives four inches as the dimensions from back to front of the throat of the chimney: seen at *d*.

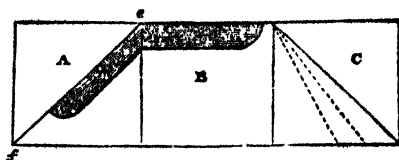
This brickwork, and the sides, are to be carried up from six to nine inches above the lowest part of the chimney breast, so as to give a sufficient length and

form to the throat *d*; and instead of being finished irregularly, or with a slope at the top, it must be perfectly flat and level; because when the wind sets down the chimney, if it strikes against a slope, it drives the smoke into the room, but not if it strikes upon a flat. Too much pains cannot be taken to make a good finish of the inside of the breast; it should be quite smooth and perpendicular, so as to offer no impediment to the ascent of the smoke. The lower part is to be carefully rounded off with plaster, as at *i*, figure 88, instead of being left square, or rough and badly-finished, as it nearly always is.

The way to fix the sides or covings of the fire-place is at a slope or angle, as shown at figure 90. It has been found that an angle of 45 degrees is that which throws most heat into the room. These angles and the back should be made of fire-brick, and if each of one piece the better, as it will then be easy to place them in the position represented in the diagram. The hollow spaces behind may be filled up with regular layers of brick-work, all brought to the same flat level at the top. It is a mistake to suppose that iron is the best material for the back and sides of a grate; fire-brick is much better. Iron absorbs the heat; fire-brick throws it out, and besides, it can be white-washed, which is a great economy, for white throws out both light and heat, which black does not. All parts of a fire-place not liable to be blackened by smoke, should be kept white; it is a common practice to do so in the United States.

Any workman may get the angle of the sides by an easy way, shown at figure 91. On a board, bench, or table, or on the floor, draw three equal squares, from twelve to fifteen inches each way, as *A*, *B*, *C*; and from the back corner *e* of the central square *B*, draw a diagonal line across the square *A* to the outer corner *f*. This gives the angle at which the sides are to be fixed; and if a wooden bevel or mould-board be made exactly to this plan, a bricklayer will always be able to use it in setting out his work, and with some-

Fig. 91.



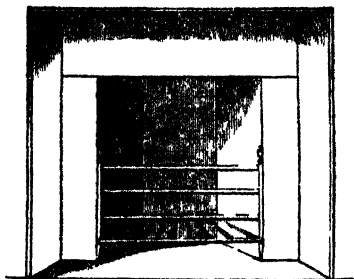
thing like certainty that he is doing right. If the chimney should be an uncommonly smoky one, or if the grate should not be exactly of the required width, either of the other two angles shown by the dotted lines may be chosen. To leave room for sweeping the chimney, the upper part of the back is to be a single slab, as at *e*, figure 88, which is to be fitted so as to shift in or out. This can easily be done by standing the slab in its place, and finishing the other work up to it, being careful to leave all level at the top. By taking out this slab when the chimney requires sweeping, room is left for the passage of the brush, and when it is replaced it leaves the chimney throat as perfect as before.

The true proportions of a grate are, to have the width of the front three times the width of the back. Nine inches should be the width of the back, and the depth of the grate from back to front the same, which multiplied by three, gives twenty-seven inches as the width of the front. These dimensions are not to be departed from, unless under strong necessity; by keeping to them, the sides or copings of the fire-place will always be at an angle of 45 degrees as above-mentioned. As a rule, the height of the fire-place should be the same as the width.

If these directions are carefully followed, it will be found that the fire-place will be complete all but the bars, a matter worth consideration, because the less iron there is about a grate the better. The bars and bottom may be made of iron all in one, and the bot-

tom is not to be more than five inches from the hearth; for a grate when fixed low sends more heat into the room than when fixed high. Figure 92 re-

Fig. 92.



presents a fire-place complete. It does not look so elegant or showy as those which modern taste has produced, but it will be found far more serviceable and economical.

In cases where the breast of the chimney is nine inches thick, the four inches which have to be allowed for the throat behind this, will make the fire-place thirteen inches deep. The back must then be thirteen inches wide, and the front three times thirteen, or thirty-nine inches, and the angles will be in their true position. A fire-place of this size will warm a large room, while a grate nine inches deep will serve for all ordinary sitting-rooms.

A cheerful and steady fire is so great a comfort as to make it worth while to take a little pains to insure it. The plan here described, if properly carried out, cannot fail of success, and will leave little need for chimney-pots or cowl.



## CHAPTER XXI.

### COMBUSTION OF FUEL, PRINCIPLES OF HEATING, ETC.

HEAT when applied to fuel at once alters its condition and structure ; a species of decomposition takes place which varies with the change of temperature and with the amount of oxygen supplied to the fire. The interior elements of the fuel are brought to the surface by a process resembling that which chemists call "dry distillation," and as soon as the oxygen of the atmosphere acts on these combustion begins. It is not, therefore, the entire substance of the wood or coal which we see burning in a fire, but only the products of their decomposition, as is proved by the fact, that with proper precautions, a lump of coal or a block of wood may be burnt and yet retain its original form. During the burning, oxygen and hydrogen are thrown off in greater or lesser quantities, according to the substance, and they would fly away very rapidly were it not that they are compelled to unite with the carbon and with each other. Different kinds of gases are produced : olefiant gas, carburetted hydrogen, wood spirit, kreosote, naphthaline, certain watery products, and seven or eight other inflammable elements and compounds. The form and character of these is continually varying with the ceaseless changes of temperature to which a fire is subject ; and they vary also according to the nature of the substance consumed. That is the best fuel which contains least oxygen and most hydrogen ; but in any case these two will not completely unite with the carbon so as to insure its entire combustion ; there is always a certain portion left in a solid form. It is because coal contains more hydrogen than wood, and admits of more combinations be-

ing formed, that it is a better fuel than wood. According to its quality, a pound weight of coal requires from 300 to 330 cubic feet of air for its complete combustion; and the difference between coal and coke is shown in the fact that a pound of the latter is consumed with from 194 to 250 cubic feet of air.

Moisture in fuel causes a great loss of heat, and a great waste in the form of smoke, for the reason that it prevents the oxygen from combining with the burning materials, even although they may be of good quality. Coal should, therefore, always be purchased in dry weather. In Germany, some of the coals, when fresh dug, contain 48 per cent. of water; English coals retain from one to twelve per cent. after exposure in the open air. So well is the economy of dry fuel understood, that in some glassworks the wood is always dried before burning. On the other hand, it is sometimes beneficial to throw water on a fire; it causes an evolution of hydrogen and carbonic acid, two gases which burn very briskly and with great heat, if there be plenty of oxygen present; but if the quantity of vapour created by the water be too great for the oxygen, the heat is lowered, and a positive loss and waste are the consequence. The passing of a stream of condensed vapour through the furnace of a steam engine is known to improve the fire; and a pan of water, if stood under a grate, will supply moisture by evaporation, which will often revive a fire that burns badly without any apparent cause. Herein we may see that those dealers who fling water on their coals are guilty of a double fraud. There is not much objection to slightly moistening small coal to prevent its slipping through the bars of an ordinary fire-place; but to mix damp clay with the dust in the proportion of one-fifth, is better than using the coal alone, as the clay admits of air penetrating the whole mass.

Wood takes a long time to get thoroughly dry after being kept a year sawed up ready for the fire, still retains twenty per cent. of water: one hundred pounds of wood, therefore, do not in reality contain

more than eighty pounds, the rest is moisture. Wood that has been floated gives less heat than that which has not been soaked, because the water draws out some of its soluble and combustible elements, and thus diminishes its power of producing heat. In burning, 100lbs. of dry beech are estimated as equal to 48lbs. of coal. The quantity of carbon in English woods varies but slightly; the highest on the list are the elm, *ulmus campestris*, and the pine, *pinus larix*, which have fifty per cent. of carbon, while beech and birch, which have 48 per cent., are among the lowest: the range, it will thus be seen, is not great. The other parts are made up of oxygen and hydrogen. The carbon in Durham and Newcastle coals is from 67 to 87 per cent. Patent fuel is not unfrequently advertised, said to be richer in carbon than coal itself; most of such statements are, however, erroneous, for the bulk of the fuel is nothing more than refuse coal. Wylam's patent fuel is made by mixing and working up small coal with the pitch that remains after the distillation of coal tar, and moulding it into the form of bricks. It is said to be one of the most valuable fuels we possess, especially for consumption in steam-boats or steam-engines. *Carboleine* is another kind, in which fat is compressed with the coal, and 63 cubic feet of this preparation are said to be equal to 100 feet of coal without the fat. Hill's patent fuel is peat charcoal mixed with the hot pitch produced from the tar obtained by distilling dry peat. It is serviceable, and small in bulk compared with raw peat.

However good be the fuel consumed in a fire-place, all experiments prove that the greater part of the heat is utterly lost; and there is scarcely any thing that would prove a greater national and individual benefit than the discovery of some sure and simple means of warming rooms without waste of heat. Close stoves certainly economise the warmth, but they spoil the air of a room, and afford no means of ventilation. All our ordinary fire-places heat by radiation only; the hot air rushes directly up the chimney and does

not return to the room, which is an almost incredible waste of heat. This may be prevented to some extent by using a fire-place which combines the construction of the open grate and the close stove, which keeps the smoke circulating for a time in the room, making it give off as much as possible of its heat before it escapes up the chimney. This would seem to be the best contrivance for English use.

Air may be heated by contact as well as by radiation, but air is a bad conductor of heat unless it be in motion; it is only by a current that it can warm a whole room. In the ordinary way, the air near the fire expands, becomes lighter, and is pushed upwards by the heavier cold air underneath, and thus a current is established, by which, in time, all the air of a room is more or less heated. But while this is going on, the balance is destroyed between the air inside the room and that on the outside; the latter is the heavier and rushes in with keen draughts, that become keener as the inside grows warmer. The doors, walls, and windows also assist in chilling the interior, and to such an extent, that in twelve hours six times as much fuel is burnt as is really needed to heat the room: the excess has only served to make up for the loss. Double windows and doors prevent much of the waste, or doors opening into warmed passages; but the more such precautions are taken the more necessary does it become to provide for efficient ventilation. There is nothing so oppressive and injurious to health as an overheated, unventilated room.

Cast iron gives off its heat sixteen times more rapidly than clay; it heats and cools quickly, a fact to be borne in mind where a close stove is used. For such a stove clay is the best; it heats slowly, and becomes, as it were, a reservoir in which heat accumulates to be afterwards radiated. The stoves which are so generally used on the continent are mostly made of clay or porcelain.

It is pretty certain that any grate which does not show the fire will never be generally liked in this

country. In Sylvester's fire-place this fact is recognized, and it besides combines some of the principles laid down by Rumford. It stands forward into the room, the fire is kept low, about three or four inches above the hearth. This hearth is made of iron, with radiating channels, and being warmed by the fire, the air which enters from beneath is warmed in turn, and passes thus raised in temperature through the fuel in the grate, which in consequence burns much better. The sides and back of the grate are formed into hollow chambers, in which the air circulates and is discharged into the room, keeping it thoroughly warm. A door at the back regulates the supply of air, and prevents a down-draught of smoke when the grate is not in use; by shutting it closely a fire in the chimney may be put out.

The fact still remains that those grates which have most fire-brick in their construction are, other things being equal, the best; and we may believe that invention, with its restless activity, will in good time contrive a suitable fire-place. Meantime, there is nothing to prevent people trying experiments for themselves: warming the coal before it is put on the fire makes it burn better, and a second draught of air made to fall in at the lower part of the back is sometimes beneficial. The object should be to prevent the air from carrying away the heat with it up the chimney. If grates could be fed from the bottom, there would be a considerable diminution of smoke. Dr. Franklin had one constructed which swung on pivots and could be turned upside down when the coal was put on, and then restored to its former position.

For heating on a great scale other methods have to be adopted, and hot air, water, or steam are used. If warm air be pumped into all the rooms of a house it forces out all the cold air, and if continued, all the foul air produced afterwards by breathing or other ways. In the House of Commons the warm air rises through the floor, which is covered with a thick hair carpet to prevent any occurrence of a draught. In

the House of Lords the hot air is made to descend, and when used is carried away by a foul air chamber placed above the ceiling in which a jet of steam is kept playing, and in this way 10,000 cubic feet of warm air are sent through the building every minute without any draught being felt. In the Consumption Hospital, at Brompton, the hot air is distributed to all the rooms by a pump. This method is one that is generally practicable, and while the stream is kept properly flowing in it balances the cold air on the outside and prevents its entrance, whereby draughts are completely checked—a most important consideration. Such a method of heating, however, could only be profitably adopted in a large building.

Water will contain three times more heat than air, weight for weight; in other words, the heat required to warm the air of a large room would raise a much smaller quantity of water to a high temperature. For this reason, heating a building by hot water is thought to be a more economical method, as very small pipes will convey a large amount of heat. In this method a pipe is led from one end of a boiler through all parts of a building, and returned into the other end. As the water is heated it rises, ascends higher and higher through the pipe to its furthest extent, until reaching the limit it descends by the return pipe; and this circulation is maintained as long as the fire burns. Many persons object to this mode of heating, as it produces an effect on the air which renders it very oppressive; and whatever be its general merits, it appears to be less acceptable than the continued influx of a supply of warm, fresh air.

## CHAPTER XXII.

### ARTIFICIAL LIGHT, CANDLES, LAMPS, GAS, ETC.

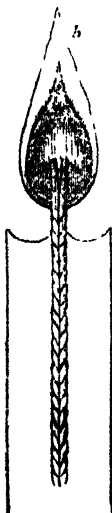
FROM September to March we have what we call "long evenings;" the sun sets early, and in the absence of light from the glorious luminary, we are obliged to have recourse to artificial means of illumination. Were it not for this, our evenings would be dreary indeed, and many hours, which are now employed in profitable occupations, in friendly intercourse or social recreations, would be altogether lost. An interesting history might be written of the different modes of lighting made use of by different nations at successive periods, which would exhibit some curious facts connected with the advancement of civilization. But we must leave history for the practical object which we have in view—that of illustrating another department of household economy.

Rays of light come from the sun and are reflected in straight parallel lines, but the rays from a candle or lamp pass off in lines which become wider apart the farther they reach. Thus it is that all parts of a room are lighted by a single candle. If the rays did not diverge in every direction, many parts would remain in darkness; and if the room be large, we must increase the intensity of the flame if we wish every portion to be sufficiently illuminated. The rays, however, which pass directly upwards and downwards are lost, unless some pains are taken to reflect them; and when a light is hung against a wall, all the light is wasted which issues from the side of the flame nearest the wall, unless care be taken to reflect them into the room. Light-houses would be of little use were this point not attended to.

In the production of artificial light there is some-

thing consumed which gives out heat, and something which gives out light. Alcohol, for instance, gives off great heat when burning, but little or no light. The same of hydrogen, which is one of the constituents of common gas; and it is only by mixing vapour of coal, or carbon, with it that it acquires any illuminating power. To have a good light the product of the substances burnt should be volatile—that is, they should fly off at once from the spot where they are consumed, as we see in good candles and oil, and more completely in gas; there is no clogging of the flame, as in the burning of a quill, for example.

Fig. 93.



A candle affords, on a small scale, so suitable an illustration of the principles of combustion and illumination, that we may make it the means of conveying some useful knowledge on those interesting subjects. Many of us look on gas as something wonderful and mysterious, forgetting that the very same results have been produced under our eyes ever since we were born, by a candle.

Figure 93 represents a lighted candle, but in order that the explanations may be clearly understood, it is shown as cut in half from the point of the flame downwards, and exposing the wick. It will be seen that the tallow in the centre of the cup is slightly drawn upwards around the wick, by the effect of the heat of the flame and the capillary attraction of the cotton fibres. The fat is not consumed so fast as it is melted, and thus the basin serves as a supply reservoir always full, and in this consists the great utility of a candle. Wax, spermaceti, tallow and oily substances will not burn with a flame until they are at a



boiling heat, when they throw off vapour as water throws off steam, and it is this vapour which burns. The wick of a candle, as every one knows, is formed of soft cotton fibres twisted together, but so loosely that they readily imbibe every fluid substance, so readily indeed, that if but one end be dipped in water or oil, the wick soon becomes moistened through its entire length. The same action takes place when it is connected with tallow : the wick is lighted, it melts a portion of the tallow which then rises and becomes vaporized as it reaches the flame, and this continues till the candle is burnt out, as the flame is continually fed. Most persons must have noticed that the flame brightens after the candle has been a few minutes lighted ; the reason is, that a cup or basin of melted tallow is by that time formed on the top, and the wick has become thoroughly saturated. This effect is most perceptible in frosty weather.

If we try to light a stick of tallow or wax that has no wick, we find a difficulty ; it does not kindle readily, an ordinary match fails to set it on fire, and we are obliged to thrust it between the bars of the grate where there is already a high degree of heat, and a great portion melts and runs away before it flames, and then it burns with much dense smoke. If we watch it we see that there is much more of the stick wasted than burned, while the light is by no means good. There is nothing that regulates the supply of melted matter to the flame, and therefore the flame smokes.

Now, on looking at a candle, we see that no more fat can rise to the flame than is drawn up by the wick ; and this effect, as before stated, is produced by capillary attraction, or the power possessed by fibrous and porous materials of raising fluids above the surrounding level. In the case of the candle it serves a highly important purpose, and the operation is facilitated by the ease with which fat or oily substances, when fluid, can be raised to a higher level.

Except from accidental disturbances, it will be seen

that the flame is always at the same distance from the surface of the tallow, and always at the best point for perfect combustion, which secures a steady flame. In time, as the candle burns away, the burnt wick grows longer, and shows above the top of the flame, which in consequence is choked and deadened. As a rule, a candle needs snuffing, to remove this over-growth of wick, once in ten minutes, or if neglected there is a loss of one-seventh of the brilliancy of the light in less than half-an-hour. If a candle be snuffed too short, more fat is raised to the flame than can be consumed, the light grows suddenly dim, and is at times put out—drowned in that it fed upon. Those candles which require no snuffing are not subject to the same inconvenience, but they are more liable to gutter, especially if made of common tallow only. Wax, stearine, and spermaceti do not melt so readily as tallow; while burning, therefore, the balance between the quantity melted and the quantity consumed is better kept up. It is, however, to be remembered, that no candles are free from the fault of guttering. One cause of this defect is, that the proportion of tallow is not always in accordance with the size of the wick; we often see small candles with big wicks, and big candles with small wicks. One flares away too fast, the other gives too little light, and the outside of the candle is scarcely melted from the heat being too feeble to extend so far. This is particularly the case with some sorts, which may be called *genteel* candles, such as are bought by people who sacrifice utility to what they call appearance. After burning a short time a thin rising ridge is formed all round the candle, which causes an unpleasant shadow, and in a short time curls over, falls into the basin, and a most unsightly guttering is the consequence. There is no doubt but that common dips are to be preferred to some of the so-called improved or patent candles; they give a better light, and do not gutter so readily as moulds when carried about. It is true they do not look so well, and they have a greasy feel. In the

night-light the disproportion between the size of the wick and the tallow is taken advantage of to produce a stumpy candle, which burns very slowly and with a feeble light. Among the best candles are those known as Palmer's and Price's—the latter firm, besides manufacturing good candles, have effected a moral reform among the individuals in their employ, which stands pre-eminent among the social ameliorations of the day.

Referring again to figure 93, it may be further explained that the wick, from the surface of the fat up to the flame, acts as a pump, continually raising up particle after particle for combustion, while others are prepared for the same process. These particles are taken up by the flame and vaporized or decomposed by the high temperature to which they are subjected. In this position they are not in direct contact with the air, but are surrounded by the flame, being, so to speak, shut up in a retort, as the coal is in a gas house while the gas is extracted from it.

But besides tallow, the flame is fed by the oxygen of the atmosphere, and as the oxygen flows in an uninterrupted stream towards the candle, it keeps it cool on the surface and so preserves the edges of the cup. The oxygen first burns the hydrogen, and separates from it the carbon in the form of minute particles of red hot soot, which occupy that part of the flame marked *a*, where, in a lighted candle, they appear as a dark kernel. As it is only the surface of the flame which gives light and is in contact with the air, these particles of carbon pass to the surface *b*, and there they are in turn consumed with a faint bluish tinge, deepest at the base of the flame, which gives least light. It is the rapid upward motion of the decomposed particles or gases that gives the flame its conical form: some of them, however, escape unconsumed, and when the candle flickers, they rise in the form of smoke and blacken any thing held above the candle; but if air could be admitted into this hollow in the centre of the flame there would then be no

smoke, as the vapour would be consumed, while the light would be increased in brightness, and combustion would be perfect. It is because they have hollow wicks, which admit air to both sides of the flame, that lamps give a better light than candles. If we imagine the cup of the candle to be the oil vessel of a lamp, the principle on which a lamp burns will be easily comprehended, with the difference, that the oil is liquid instead of solid as the tallow; and we have the best exemplification of it in gas, which presents itself at the burner in the form of vapour, and burns with a most brilliant light. Candles and lamps, therefore, are gas manufactories on a small scale; and from this we may form an idea as to the waste of common fires; all the smoke that flies off and fouls the atmosphere is so much combustible vapour which might be burnt with manifest economy.

If one end of a small tube be passed into the centre of a candle flame, the gases will pass through it and will burn at the other if a light be applied. The thicker the wick the more smoke will there be, because the outside only will burn while the inner mass will only smoulder and throw off great quantities of vapour. We see this effect in links and torches.

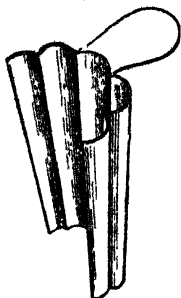
That is the best candle or oil which gives the best light with the least consumption. Pure tallow is always the cheapest, and least trouble, for it flows well and does not choke the wick. Some manufacturers use very common tallow or wax for the inside of their candles, and finish off the outside with a thin coat of a better quality. Such candles never burn so well as those made all through of the best material. Large candles are not the cheapest: one pound of wax eights will burn 62 hours; sixes, 55 hours; fours, 48 hours, and other kinds in the same proportion, according to quality. Experiment has shown, too, that the intensity of the light is greatest in the eights and least in the sixes and fours. If the cost of tallow burning for six hours be 3d., wax would be 9d., while a carcel lamp for the same time would be 2d.

The tallow of oxen and sheep is the kind most used for candles; but certain portions only are selected from that furnished by the animals. The more solid the better is it for the purpose: cattle fed on grains or moist food do not produce tallow of so good a quality as those fed on dry fodder. One reason why the tallow of Russia is so much better than ours is, because for eight months in the year the cattle in that country have none but dry food. Beef suet contains 95 per cent., and mutton suet 91 per cent. of tallow. It has been supposed that in the progress of science fatty substances will be produced by chemistry; the formation of butyric acid by this means may be regarded as the first step towards such a result.

Dr. Ure, in his experiments on different kinds of candles, ascertained that a dip, ten to the pound, lasts four hours thirty-six minutes, a *ten* mould five hours nine minutes, an *eight* mould six hours thirty-one minutes, a *six* mould seven hours two-and-half minutes, and a *four* mould nine hours 39 minutes. Comparing them with the light of an argand lamp, he found that rather more than five of the *tens* were required to make an equal light, and rather more than three of the *fours*. The light of the lamp, therefore, was nearly six times greater than that of one of the *tens*, and though the weight of oil consumed in a given time was more than that of the tallow, the expense was less; for two pounds of oil, value 9d. were equivalent to three pounds of candles which cost two shillings.

Where candles are used there must of course be candlesticks, and these are manufactured in great variety, and of frequently changing form, so that all degrees of taste may be gratified in the purchase. Considerable inconvenience with candlesticks may be avoided by purchasing such only as have sockets which fit the candles habitually burned in a family; this saves all the annoyance of securing them with strips of paper or wedges. Should the hole of the can-

Fig 94



dlestick be too large, loose sockets may then be fitted, containing a spring to hold the candle steady. These are made of glass as well as metal. Among the wedges used for this purpose one of the best is that made of ribbed brass, which fits half round the candle with just as much or as little pressure as may be needful. It is sold in the streets of London for a halfpenny. Figure 94 gives a representation of its form.

An inconvenience attends the use of candles when they are burnt down low, and unless care and forethought be exercised there will be waste. This may be prevented by the use of *saucers*, which are of various forms, some being merely a small dish with three arms in the centre, and a stem which fits into the candlestick, figure 95, or as shown at figure 96, which is an imitation candle made of marble with a metal point, intended for parlour use and for mould or wax candles. The candle, when burnt low, is

Fig 95.

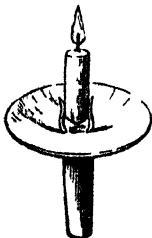


Fig 96.



pressed down on the point where it appears to form but one piece with the marble, and is then held in place until the whole is consumed. Much inconvenience may be avoided by having the short lengths of candle fitted to the save-alls during the day, they will then be ready for use in the evening.

Where chandeliers or candelabra are used, care should be taken to have them of an appropriate form, not overloaded with branches or mock candles which cast shadows and hide the light. Chandelier branches are intended for increased illumination ; they should, therefore, be so constructed as that every candle shall shed its light around without obstruction. The candles should be so disposed as to be highest in the centre, and that none shall stand immediately before others. Attention to this point greatly increases the effect of the light, especially when prisms of glass are suspended to the chandeliers and lustres.

By means of a shade sliding up and down on a rod attached to the candlestick, the light of a candle may be prevented from dispersing, and thrown down on the table, bench, or desk. These are called reading or office candlesticks, and there is an advantage in using them apart from that of the increased light—the shade screens the direct glare from the eyes, and thus saves them from a cause of fatigue and irritation. The angle of the shade should be 60 degrees ; the light is reflected towards the reader by the side which is farthest from him. Candle lamps too have come greatly into use ; some of these are fully equal to oil lamps. A tallow candle, four to the pound, with three wicks, gives as good a light as most families require for their evening employments. After the candle is put in, it continues to burn for several hours with the same steady flame, always at the same level, needing no snuffing, and only interrupted when the whole is burnt out and it becomes necessary to introduce a new one.

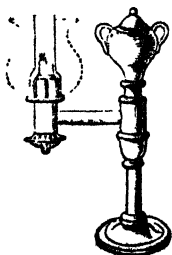
Lamps, generally, give a better light than candles, for the reasons already stated ; but the great quantity

of smoke thrown off by common oil lamps is an objection to their use. A lamp may easily be made with a saucer or butter-boat partly filled with oil, and a wick slightly overhanging the edge; and with such a lamp any one may make experiments which will demonstrate that the thinner and flatter the wick the less smoke will there be. Lamps had formerly a thick wick which blazed and smoked like a torch and fouled the whole apartment in which they were used. Dr. Franklin showed that two or three small wicks gave a better light and with less waste than the large one. Gradual improvements led to the use of lamps with flat wicks, which were much used some twenty years ago, but their chief improvement was by a Frenchman named Argand, whose invention still bears his name. The principle of the argand lamp is to keep the supply of oil always steady at the same level, while the wick, being formed of a hollow cylinder of cotton, provides for a due supply of air to the inside of the flame. When the wick is lighted a stream of air, attracted by the warmth, flows continually through the hollow, and the oxygen, combining with the vapour of the heated oil, the result is perfect combustion and a brilliant light. The value and utility of the hollow wick are so fully recognized that large argand lamps

are now used in most light-houses. There are various forms of these lamps for domestic purposes, chiefly for the desk, or reading, or bracket lamps. Figure 97 shows the argand lamp.

An objection to this lamp was, that on one side, so to speak, it stood in its own light; the defect has been overcome by making the supply cistern ring-shaped and mounting it on a pillar with the burner in the centre, by

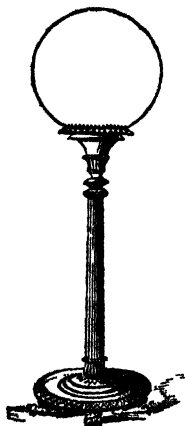
Fig. 97.





which the light is shed equally on all sides, except where hidden by the ring. Figure 98 represents a lamp of this construction: the circle on which the shade rests is the oil cistern. There are various designs for lamps on this principle, but none more light and elegant than the one here shown.

Fig. 98.



Another improvement was made in what is called the *sinumbra*, or shadowless lamp, which is so contrived that the ring shall throw no shadow beyond a certain distance. A perfect lamp requires that the oil shall always be at one steady level, that the metal work near the burner shall not obstruct the passage of the light, and that the flame shall receive such a supply of air as never to smoke. A line drawn from the position of the flame to the outer edge of the surrounding metal, and continued onwards will show, even in a drawing, what will be the range of shadow thrown by an ill-constructed lamp. The necessity for a really good lamp is proved by the numerous inventions or im-

provements; scarcely a year passes without some half-dozen new lamps being announced which are to supersede all others; but none yet is perfect. We have elliptic lamps, pump lamps, astral lamps, and numbers besides, distinguished by the names of their makers. The carcel lamp has a clock-work apparatus by which the oil is constantly lifted to the foot of the burner. Parker's Economic, or hot-oil lamp, is adapted for the burning of common whale oil, which in

its ordinary state will not rise to the wick sufficiently fast to give a good light. This lamp, however, has a reverberating chimney which deflects the flame down upon the oil cistern, and the heat thereby imparted keeps the oil so fluid that it passes in an unchecked stream to the wick and gives so excellent a light as to be really economical. Were it not that a fresh wick, cut expressly by machinery, must be put in every time it is lighted, this lamp would be one of the most useful for general purposes. No person should buy this lamp who is not prepared to keep it particularly clean. The *solar lamp* has a solid wick, but by means of a cap which fits over the flame and regulates the supply of oil, the amount of the light is greatly increased, and the formation of smoke prevented. The same contrivance may however be applied to the argand wick, with the certainty of augmenting the brilliance of the flame; and besides, with a larger supply of oxygen the coarser oils may be burned without smoke. This fact is of some importance in the economy of lamps, and should be remembered by all who study to improve their light. Camphine gives a good light, but if not intelligently managed it is attended with danger, throws off blacks, and causes headaches. Greater effect at the same or less cost is the object of all the improvements in lamps, and the improvements are now so scientific and numerous, that a good lamp may be got to last, if properly managed, for years. Still, it must be confessed, that we have not such a variety of good lamps as are required to suit all circumstances. The poor are compelled to use candles because there are no lamps adapted to their necessities; if they buy a good one, it costs more than they can afford to pay, and gives more light than is needed in their small rooms. It is for these reasons that study lamps and other inferior kinds are used, as they do not involve so great an outlay; but a lamp constructed for a special purpose is seldom adapted for ordinary use in a family. A carcel lamp, which gives sufficient light

for eight or ten persons, would manifestly be extravagant for only two or three. And this brings us to the fact that, after all, gas is the best and cheapest light. The cost of artificial light is in the following ratio, beginning with the dearest—wax—stearine—tallow—oil—gas.

As oil thickens and crystallizes with cold, it is necessary to warm the lamp a short time before lighting in cold weather. The wicks should be kept rather loose, never tightly twisted or pressed, and great care should be taken to trim them evenly, otherwise smoke will be thrown off. Notwithstanding all that is said about burning coarse oils, the best oil will in most cases be the cheapest, and always the least trouble. The oil now used in many lighthouses is *colza* oil, made from a species of cabbage, it is said to be preferable to sperm in purity and brilliancy of light, and in the absence of certain qualities inseparable from animal oil.

The better the lamp the more care will it require. It should be well cleaned every day, and two or three times a year it should be taken to pieces and the inside washed out with boiling water in which a small quantity of potash is dissolved. By shaking it about the oil will be seen to come off and form a kind of soap, which would not be the case if water alone were used. The potash is an alkali which has an immediate effect upon grease and oils.

Gas is a combustible vapour obtained from coal by burning it in air tight tubes, or retorts, made of iron and fire-clay, leaving only one small opening for the vaporized matters. Coal, as was explained in chapter 22, is made up of a number of constituents, but it is only two that are taken for artificial illumination, the carbon and the hydrogen, or as it is commonly called, carburetted hydrogen. This is afterwards purified by passing through water chemically prepared, and is then collected for use in huge tanks, known as gasometers; and from these it may be distributed to every street and house in a town. When a light is

applied to this gas, the oxygen of the atmosphere greedily devours the two vapours of which it is composed, taking the hydrogen first, as the most combustible, and afterwards the carbon, but with so small an interval between, that to the ordinary observer, both appear to be burning at the same time. The light from the hydrogen itself is scarcely visible, but its heat is great, and this heat makes the carbon red hot, and as soon as the carbon arrives at the outside of the flame it is consumed by the oxygen, and the process goes on as long as the supply of gas is maintained: it is similar to what was explained of the burning of a candle. The fact that hydrogen gives no light unless a solid be combined with it, is a sufficient disproof of the frequent rumours that gas for illumination has been obtained from water.

There are different qualities of gas: olive oil contains 77 per cent. of carbon, and nearly all available; in good coal the carbon amounts to 80 or 85 per cent., yet the gas is inferior to that of oil. Resin yields a gas less bright than that from oil, at the rate of from 14 to 23 cubic feet of gas from one pound of resin. It is used in some towns on the continent. Many kinds of stinking animal matters can also be converted into gas; and at some of the woollen manufactories in France the refuse soap-water is made to give out sufficient gas to light the building before it is thrown away. One ton of good coal will give 9000 feet of gas, besides pitch, tar, and other substances, and the cinders or coke. Nearly three thousand million cubic feet of gas are made in London every year; the quantity burned in the longest night is fourteen millions of feet.

When gas was first introduced, about fifty years ago, few persons thought it likely to prove anything more than a curiosity; but its superiority over all other kinds of light has gradually been demonstrated, and at the present time there is scarcely a town in the kingdom of any importance that is not lighted with gas.

The best way of lighting a room with gas is by a burner suspended from the ceiling, though in some instances a bracket from a wall will be preferable. Whenever possible the pipes should be concealed, as they are a disfigurement when carried across the wall or ceiling. Gas can be so easily lighted or extinguished, is always ready, needs no wick and no snuffing, and is under such perfect control, that no other kind of light will bear comparison with it in these respects. Its cost, too, except in towns where monopoly exists, is less than that of oil or candles. An argand lamp, notwithstanding its excellent construction, will smoke, unless the glass chimney be in its place, as it is this which promotes perfect combustion; but the chimneys to gas burners serve no other purpose than to keep the flame steady; there is no smoking if the chimney be absent, yet there is an advantage in protecting the flame from sudden chills. Numerous experiments have proved that a single burner with a four-inch flame consumes one foot of gas per hour. The openings in the burner should not be large, as the gas then rushes through faster than it can be consumed, and gives less light and much smoke, with an unpleasant odour, similarly with large lamp wicks. Holes the size of a bristle are the most suitable: one hole of this dimensions gives a long, slender, cone-shaped flame. The bat's-wing is produced by a thin flat slit; it is one which allows of free access of air on both sides of a thin substance of flame. The fish-tail is formed by two holes being bored so as to cross each other, and produce a triangle with the point downwards. One of the best ways of multiplying the light is by means of a ring bearing a large number of flat flames. The bude-burner is a contrivance of this sort, with reflectors; it must not be confounded with the bude-light, which is altogether a different thing.

A pipe an inch in diameter will supply gas enough to give a light equal to that of one hundred ordinary mould candles; and it is important to remember that

the rate of supply increases rapidly with the size of the pipe : thus, the gas conveyed by a four inch pipe will be equal in illuminating power to 2,000 mould candles, estimating the consumption of each candle at 175 grains of tallow per minute.

The light of gas may be nearly doubled by mixing with it the vapour of naphtha. It is probable that naphthalized gas would have come into general use before now had not the gas companies set their face against it ; they fancied that if commoner gas could be used, and in smaller quantities than previously, their own interests would suffer. The consequence is, that this highly brilliant and valuable gas is used only by a few individuals instead of the public at large. It is superior to common gas in all respects ; being much less hot, it does not over-heat rooms or render them uncomfortable. It is also more like natural daylight than the light of common gas, which, as every one knows, alters the appearance of furniture and hangings, and makes the human face look livid and death-like. Naphthalized gas, on the contrary, scarcely alters the natural aspect : there is much to be said in its favour.

There is no economy in stinting the burners of a full supply of gas, for it has been found that a burner consuming a foot and a-half per hour gave light equal to one mould candle ; but by turning on a fuller supply, producing a light equal to four candles, the gas consumed in the same time was not more than two feet, so that the additional half foot proved equal to three candles ; and it was further ascertained that to produce a light equal to eight candles, less than three feet of gas was required. From these facts we learn that diminishing the general supply of gas is not so economical as diminishing the number of burners. Where there are many lights more is saved by turning a few of them off than by reducing the supply to the whole.

There are various contrivances for increasing the light of gas, as well as for lamps ; those introduced

by Mr. Leslie are among the best, the principle being to cause an entire consumption of vapour. This has an advantage in another respect, that the amount of noxious fume thrown off into the apartment will be smaller. For every foot of gas consumed, more than a foot of noxious carbonized and sulphureous vapour is thrown off, besides water; hence the necessity for perfect ventilation in all places where gas is burned. This is best effected by having a tube over every burner leading into the chimney or to the open air, or such burners as effectually prevent the vapour passing into the room.

## CHAPTER XXIII.

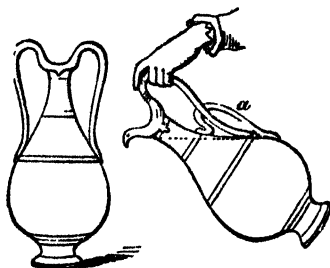
### EARTHENWARE, PORCELAIN, GLASS, ETC.

**EARTHENWARE**, in its numerous forms and varieties, holds no unimportant place in the furnishing of a house. It is one of those things which we are continually using, which we have constantly under our eye, and which contributes largely to our comfort and convenience. It is to some extent an educational medium, seeing that the objects on which we look day after day tend to cultivate and improve, or to deprave our taste. We shall do well, therefore, in our purchases of earthenware, whether common or costly, to remember that there are true principles to be observed in the art and manufacture of pottery which, when applied, produce true and elegant forms; and that, by the exercise of a little care and discrimination, we may have in our cups, jugs, and basins objects of grace and beauty which shall charm the eye and refine the taste. It is as easy to do this as to fill our house with deformities, which many people contrive to do, from the mere force of habit and from indifference.

But with respect to earthenware, we have to consider not only what is pleasing to the eye, but also convenient for use. However elegant be a vase or jug, if it be awkward to hold or difficult to clean, its value as a household utensil is greatly diminished. If it be as troublesome to get at the inside of a pitcher as of a bottle, such an article may do very well for show, but its usefulness is impaired or sacrificed. This is a point to be borne in mind when purchasing pitchers or ewers for the bed-room, for if not thought of, the article may prove a lasting inconvenience. The Report on Design published by the Exhibition



Fig. 99.



Commissioners, furnishes an example: figure 99 represents an Etruscan vase with two handles, by which it is lifted from place to place with great ease; but some manufacturer, forgetting the difference between lifting and pouring, makes the same vase into a pitcher by leaving off one of the handles and substituting a spout. The consequence is, as seen in the cut, that the handle becomes a long lever with a weight at the end, too heavy to be lifted by one hand, while the pitcher has to be turned nearly on its side before the water will flow out, as indicated by the dotted line. Had, however, the handle been placed as at *a*, all this inconvenience would be avoided, and the weight being evenly distributed, very little effort would be needed to pour out the water. This point is worth attending to in many other utensils as well as pitchers, which are more or less convenient to use according as the handles are properly placed or not; and manufacturers ought to remember it as well as purchasers.

Use first, and ornament afterwards, may be held as a true principle. "The New Zealander," it has been said, "or the South Sea islander first *forms* his war club or his paddle of the shape best adapted for use,

and then carves the surface to ornament it." Let this be thought of in providing household utensils, and we shall get rid of much that is false and useless. A thing is not ornamented because it has something stuck upon it, the ornament should present itself as part of the thing; and in proportion as it does not form part of it, so will it be an excrescence or inconvenience. Over-crowding with ornament, too, is to be shunned, for it deprives us of a chief beauty, the beauty of contrast. Life and repose charm us when properly contrasted; but if there be excess of ornament there is no repose, and something at variance with the laws of art and of nature.

Fig. 100.

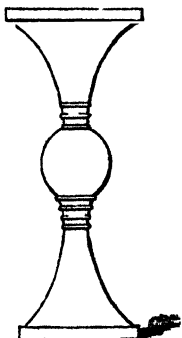


Figure 100 exhibits a form of vase which has the merit of combining elegance with utility. It is intended for flowers, and is wide and open at the top to give the blossoms room to spread and show themselves to the best advantage, and is contracted lower down to keep the stalks from straggling, while the swell or boss beneath serves as a capacious reservoir for water in which they may find a due supply. Thus a graceful outline is obtained, and a form particularly suitable to the purpose, without resorting to fantastic devices. Whatever may be the size of the vase, the

same principles should be kept in view. Figure 101 is a simple vase for the centre of a table, or basket, or window sill; combining in its form some of the peculiarities of figure 100. Figure 102 is a Greek vase, generally made of marble, and being shallow, it should be covered with the wire screen used for flowers, as represented in figure 58, page 76. Figure 103 is the

Fig. 101.



Fig. 102.

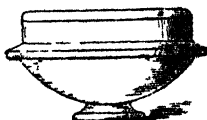


Fig. 103.



Coalbrookdale serpent vase, which was so much admired in the Great Exhibition; in its numerous curves it presents lines of beauty in pleasing variety. The examples here given, though few, will serve to indicate true styles, and assist in forming a correct judgment, yet affording free scope for the exercise of taste in their numerous modifications. Fortunately the risk of mak-

ing mistakes is not so great as it once was, for our manufacturers have improved in taste and produce fewer monstrosities; but there is still great room for amendment.

The lip, or outward curve, which is so suitable in a vase, is far from being suitable in drinking vessels, whatever may be thought of the elegance of its appearance. It facilitates the spilling of the contents of the cup, or wine glass, throwing the liquid over with the slightest jerk or movement to one side, as many persons have doubtless experienced to their vexation. Such mischances may be avoided in some measure by using other shapes, of which there is a sufficient variety, especially of teacups and saucers. Among these the form shown at figure 104 is one of the most pleasing, safe, and serviceable. It is one

Fig. 104.



that has come largely into use within the past year or two, and is always a favourite with those who prefer utility to that which is inconveniently ornamental.

As regards colour, some plain tint is generally the most preferable. White inside and buff outside is particularly suitable for teacups; pure white, cream colour, and pale blue are also appropriate. The variety is however so great, that every taste may be gratified, due care being taken to avoid a multiplicity of colours, which too often produces a tawdry appearance. The common yellow ware has been so much improved of late, that with the addition of a few deep-tinted veins it somewhat resembles scagliola marble, and presents a striking effect in large basins, jugs, or vases, and looks well as a dinner service.

For the same reasons that we have elsewhere given against representing animals on hearth rugs, or flowers on carpets, it is desirable to avoid the like in earthenware. Instead of covering the centre of dishes and plates with landscapes or bouquets, or other inventions, it would be best, as a rule, to leave them plain, which not only satisfies our ideas of cleanliness, but leaves out a picture where it is not wanted, and where it is hidden when the plate or dish is in use. A simple wreath, or border, or geometrical pattern, on the rim, would be found the most appropriate. Outrageous as is the old willow pattern, it is less objectionable than many more beautiful designs, because as its parts depend little on one another, any one may be hidden without spoiling the effect of the rest, which cannot be said of modern landscapes and groups of flowers. Designs which include the figures of angels, religious symbols, or subjects thereto related, should be rejected as altogether out of place on articles from which we eat or drink.

Although styles are various, it is desirable to preserve a certain order in the furnishing of a house, so as not to mix classic, mediæval, and modern in one discordant assemblage.

The quality of even the commonest English earthenware is in general so good that it fully answers the purpose for which it was intended, and in this particular article our manufacturers excel those of foreign countries. Those who have seen the common earthenware in France and Germany will remember how coarse and clumsy is its appearance in comparison with ours, while the glaze is often so imperfect that it cracks in every direction, forming a network of dirty veins.

The same general rules apply to porcelain as to ordinary kinds of earthenware. Gilding, which looks tawdry on common ware, is a real ornament to porcelain, but it must be judiciously applied; a greater variety of colours may also be introduced; at the same time there are many who will find a pure white, with a tinge of rose or grey in the border, the most to their taste. Figures in white relief on a blue ground have a pleasing effect, and what is called "shadow enamel," and open-work in fancy articles, produces effects of high artistic excellence. Advantage has of late been taken of porcelain to apply it to various uses for which it appears to be peculiarly adapted. Besides tea and dinner-services, it is formed into vases, jars, and pots of surpassing beauty—into garden seats, hand rails, balusters, fountains, sinks, door-plates, handles, and buttons, and a variety of other objects. It will of course be understood that the quality of the porcelain varies with the use for which the article is designed. In addition to porcelain, the materials known as *parian* and *biscuit* have eminent claims to notice, as from them real ornaments can be produced, combining the utmost delicacy with beauty of form and finish. Nothing looks better on a mantel-piece than a statuette or vases of parian, as already mentioned in the chapter on Taste.

With regard to the common kinds of pottery, it should be remembered that the ordinary red pans, platters, pipkins, and such like, are glazed with a preparation of lead, and as this glaze is apt to melt when exposed to vinegar or the juice of fruit, or fat, especially if warm, such articles are unuitable for cooking purposes. In some places on the continent the use of such vessels is forbidden by law, that is, for the preparation of food, owing to the dangerous nature of their glaze. There is not the same objection to *stone ware*, which may be used with safety, and which is now produced in a variety of elegant and useful forms.

Much of what is said above will apply also to glass: it is a material which admits of almost infinite diversity of form and purpose. Since the repeal of the duties on the manufacture, it has become singularly cheap, and ingenuity has been taxed to devise something which shall be considered new, and not without falling into error. Some manufacturers give a colour to their glass to make it look like porcelain, as though a base imitation could be desirable. It is best to avoid imitations, and let us have things for what they really are. In the rage for novelty, a thing is put forward because it looks like something else; for instance, leather to imitate wood, papier maché to look like stone, and glass to look like porcelain. Better to buy the porcelain at once, and have the real thing and not the imitation. Other manufacturers make glass dead and dim by grinding, forgetting that the chief beauty and utility of glass is its transparency, that we can see on the other side or within it; and this advantage is to be lost merely that something different may be produced. Another mistake is the deep cutting often seen on plates or dishes of glass; broad surfaces should not be deeply cut, though there would be no objection to a border. The same rule applies here as to the pictures on porcelain plates. Excessive cutting or decoration is a sign of vulgar taste.

Glass is very suitable for the pillars of lamps, and for pendants, knobs and handles—attention being paid that where it has to pass frequently through the hand the surfaces must not be covered with sharp projections. It should be remembered, too, that glass should look like glass; and we may conclude this chapter by repeating, that if the ornament on any article interferes with its use, or the convenience it should afford, the object is defeated. “The perfection of our manufacture,” we are told, “consists in combining, with the greatest possible effect, the useful with the pleasing, and the execution of this can generally be most conveniently carried out by adopting the simplest process.”

## CHAPTER XXIV.

### FLOWER-STANDS—GLAZED CASES FOR WINDOW PLANTS.

OF all modes of enlivening the aspect of an apartment, there is perhaps none more pleasing than the sight of plants and flowers, suitably arranged and distributed. They are ornaments of Nature's own producing, which inspire an interest apart from their beauty by the care and attention required for their culture. They employ the hand, delight the eye, and inform and edify the mind; and unlike many of the elegant objects treated of in the present volume, the enjoyment and instruction they afford are within the reach of all; the poor may partake as well as the rich. Great means and appliances are not needed; we want neither large gardens nor costly hothouses to afford ourselves the pleasure of looking on flowers and plants, of watching their growth, seeing them unfold their beauties day after day, and of inhaling their fragrance. To the thoughtful mind the contemplation of the phenomena of vegetation is a constant source of interest.

“For in the poor man's garden grow  
Far more than herbs and flowers :—  
Kind thoughts, contentment, peace of mind,  
And joy for weary hours.”

If such be the result to one in health, how greatly is the pleasure enhanced to the invalid! to one confined for tedious weeks to one apartment, tired by pain and weakness. In such a case, the introduction of plants and flowers, by giving a beneficial stimulus to the mind, not only cheers the “weary hours,” but promotes more or less restoration to health.



As an element of household economy, the rearing of plants can hardly fail to be salutary, seeing that it may lead to the formation of a duty. The task is but simple, so easy indeed that any one may learn it ; and it is scarcely possible that any one can devote a few minutes every day to the care of plants without finding himself the better for the employment. To the working-man especially it offers a most delightful recreation ; and he who is accustomed to keep his plants in perfect order, will not rest satisfied unless all his domestic arrangements are equally well ordered. Few would take the pains to rear nice plants to expose them at a dirty window, and if the window be constantly clean that will be a good reason why every thing else in the room should be clean also. And further, there will be an object for out-door exercise : a walk in search of rare or curious plants, or even of those commonly cultivated, interests and exhilarates the mind, inspiring a very different feeling to that which an individual suffers who knows not what to do with himself. There are many persevering and excellent botanists among the working-men in some of our manufacturing towns : to their honour be it recorded ! Then, again, plants assist in the purification of the atmosphere, and except when the smell is too powerful, they freshen the air of a room.

We have said that great means and appliances are not needed : flower-pots are very cheap, and the mould to fill them can generally be got for the trouble of a walk, or by collecting the dirt from the scraper at the street door, and mixing it with a small quantity of ashes. Numbers of plants can be bought for a few pence, and there are always persons willing to give away slips and cuttings ; and others in great variety can be collected in walks in the fields, lanes, and woods which everywhere make old England so pleasant a country. Any one who has a sixpence, and but a single window, may commence the culture of plants.

Neither is a knowledge of botany necessary ; that

will come by experience : perseverance, and a systematic habit of attention will, in most instances, effect all that is desired. Observation will soon teach that some plants require more heat, light, and moisture than others ; that some creep on the ground, while others need a support on which to climb high into the air, or maintain themselves on strong stems and push forth numerous branches. The varieties are almost innumerable ; and in the study of these there is always something new to engage the attention. Observation will show, also, that nature follows certain laws in the growth of plants to which cultivators must conform who wish to be successful. There must be seasons of rest and of activity, of dryness and dampness, and care has to be taken with slips and cuttings that the evaporation from their leaves shall not exceed the supply of moisture to their roots, so that all the requirements of the plants shall be satisfied. Instructions on these points can generally be obtained from the gardener who supplies the plants.

It is possible even in the heart of towns to grow window-plants. A box filled with mould may be placed on the ledge, for *mignonette*, or some other favourite plant, and in it various climbing plants may be grown to run all round the window, and give it quite a fresh and lively appearance. The ivy suits well for this, being an evergreen ; and the hop, the clematis, and the varieties of *convolvulus*, and such-like quick growers, may be trained to twine round wires or strings in the summer. All this may be done for a few pence. By a little further outlay, the charm may be brought into the room. Climbers may be grown in pots ; these pots may be made to sustain a light support of wire reaching to the ceiling, and thus some of the most graceful of our flowery tribes may beautify our apartments for many weeks. Where there are balconies or deep window recesses, greater facilities are afforded for the rearing of plants, and greater space for variety. Cowper says :—

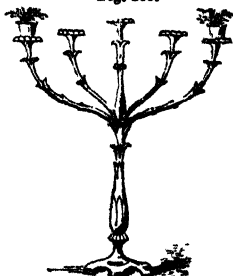
"That man, immured in cities, still retains  
 His inborn inextinguishable thirst  
 Of rural scenes, compensating his loss  
 By supplemental shifts, the best he may.  
 The most unfurnished with the means of life,  
 And they that never pass the brick-wall bounds,  
 To range the fields and treat their lungs with air,  
 Yet feel the burning instinct; overhead  
 Suspend their crazy boxes, planted thick,  
 And watered daily. There the pitcher stands,  
 A fragment, and the spoutless teapot there:  
 Sad witnesses how closepent man regrets  
 The country, with what ardour he contrives  
 A peep at nature, when he can no more."

Besides the ordinary tray and basket flower-stands others may be contrived which will display their burden to the best advantage, and take up but little

Fig. 105.



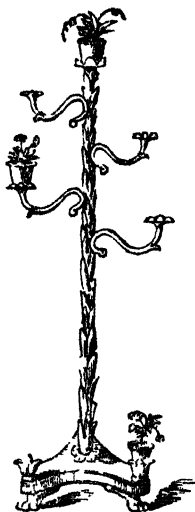
Fig. 106.



space. Figure 105 shows a stand for a single pot which may be made of wood or metal; it would not be difficult to make one on this pattern of twisted wire. Figure 106 is another which, though taking up no more space on the floor, will hold five pots; and figure 107 is another form with a holder for a pot on each point of the tripod. The number of brackets or arms may be increased at pleasure; if disposed from the base upwards in a gradually diminishing

spiral, the effect is very pleasing. In a similar way brackets may be attached to the wood-work at the side of the window, or suspended from the ceiling.

Fig. 107.



In small country towns there will be no difficulty in accomplishing all that can be desired in the way of raising window-plants, in pots or otherwise, but in large towns, where the atmosphere is always filled with smoke, success is very uncertain. The smoke chokes the pores, especially of those plants which have rough or sticky leaves, which is one of the reasons why plants with smooth shiny leaves, such as the laurel, will live where others perish. Even hardy plants, only met with in wild and barren spots, will not live in a smoky atmosphere. The difficulty is, however, overcome by a discovery which at first sight appears really surprising. In 1829, Mr Ward, a surgeon in London, wishing to keep a few insects for observation, placed them on

some mould in a wide-mouthed bottle which was kept carefully covered. He saw that the moisture which arose was condensed on the inside of the glass day after day and ran down again into the mould. After a time a seedling fern and a grass made their appearance, and to his surprise they grew and flourished, although they were cut off from the external air. He thought over this singular phenomenon, and came to the conclusion, that as the young plants had all they wanted of light,

warmth, and moisture, while the noxious air was kept out, they were really in a favourable condition for growth and development. Improving on the ideas suggested to his mind, he tried further experiments and always with the most satisfactory results; and from that time he has grown ferns, some of which are the most intractable of plants, in the greatest perfection. One rare species, the *Trichomanes radicans*, had never been made to grow out of its native haunts, but he succeeded in rearing one under glass; and when Baron Fischer, superintendent of the Russian emperor's botanical gardens, was in this country, he saw the plant growing in Mr. Ward's case, and such was his astonishment that he took off his hat and said, making it a low bow, "You have been my master all my life." But he then learned a method of reducing the plant to obedience.

Botanists speedily availed themselves of glazed cases for the conveyance of rare plants from one country to another, which had always been a work of great difficulty, and impossibility as regards certain tender varieties. In 1833 the Messrs. Loddiges of Hackney, sent out to Sydney a number of cases filled with plants which, although placed on the deck, arrived safely, as the glass excluded the spray and external air, without excluding the light. The cases were then filled with Australian plants, and though on the vessel rounding Cape Horn, snow fell on the ship's deck a foot deep, the plants were delivered in England healthy and vigorous, after the long voyage and changing temperature, some among them being kinds that had never before been seen alive in Europe. When Sir William Reid was governor of Bermuda he had glazed cases constantly on the way to and from other countries exchanging plants; and Mr. Fortune, in his late voyage from China, brought 215 out of 250 plants in good condition by similar means. Formerly it was exceedingly difficult to save twenty plants alive out of a hundred.

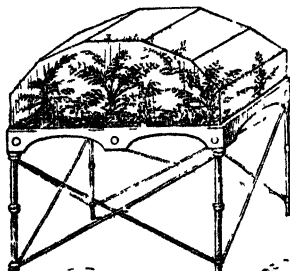
a wide-mouthed bottle, or glass jar such as used by confectioners, will show what can be done on a small scale. It should be about half filled with light peaty earth, well moistened, but not sufficiently so as to have the water stand at the bottom, and in this the seed or plant is to be set. The cover is then to be put on, with a strip of soft leather to insure its fitting closely, and nothing more is necessary. Leave the jar in a place where it may receive a due amount of light, and the plant will grow and flourish, fed by the moisture arising from the earth, and which, as it cannot escape, is condensed and returned to its source, to be again diffused, and so on for years, while the plant not unfrequently grows till it fills the whole interior. Another way is to take a common soup-plate, put a thin layer of soft sandstone at the bottom, and cover it with three or four inches of sandy or peaty earth ;

Fig. 108.



put in the plants, supply moisture as above directed, and cover them with a bell glass, (see figure 108), pressing it slightly down into the earth so as to exclude the air, and the growth will go on in like manner. If water be needed after lapse of time, it may be

Fig. 109.



poured on the rim and suffered to soak through without lifting the glass. Cases may also be made square, or oblong, and of any dimensions by fitting glass with putty into a light framework of wood or zinc; and as will be easily understood, a variety of forms may be made to suit different apartments. Figure 109 is an example, combining lightness with elegance; or it may be arched, or pyramidal, or roof-like, or constructed so as to represent a temple, or a ruin, with the graceful tracery and foliations still remaining in the window.

Fig. 110.

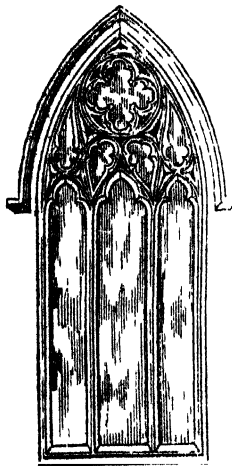


Figure 110 will serve as a guide to those who may feel inclined to a gothic style. Mr. Ward has one which he calls the Tintern-abbey case, from its representing one of the windows of that ancient edifice. If there be a window recess, the sash might be made to form one side of the case, the other being towards the room. When the case is large it is desirable to have one portion of the glass made to open as a door, with close-fitting joints, to allow of the hand being passed in to supply moisture, or to clip the plants and remove dead leaves. This, however, would not need to be done more than once a year.

Such a case as shown at figure 108 the upper portion of the stand is a tray of zinc from four to six inches deep, filled with earth and soft sandstone and

of superabundant moisture. A large case of this kind affords space for building up a little patch of rock-work in which plants may be made to grow.

Care must be taken to assort the plants according to their nature: those that like moisture must have a case to themselves, and so of those which like but little moisture. The two cannot be expected to thrive in the same case. Also plants which grow best in the shade must not be mingled with those that flourish in the sun; by the use of a screen, or by drawing the stand away from the window, the amount of light may be regulated at pleasure. It should be remembered, however, that a sufficiency of light is indispensable; plants suffer more by sudden removal from a light to a dark situation than by changes of temperature. Light enables them to resist cold.

Ferns, and all kinds of cryptogamous plants will grow in these cases; there is none of the trouble of daily watering; if properly started they only want to be let alone. Fuchsias, fairy roses, primroses, toad-flax, ranunculus, wood-sorrel, wood-anemone, yellow pimpernel, veronica, stitchwort, besides irises, tulips, and the convolvulus, are a few of the plants which may be successfully grown. Of ferns, we have in England thirty-six species, comprising eighty different varieties, and these are among the most beautiful and graceful of plants: rock-brakes, polypodium, hymenophyllum, maidenhair, and lycopodium, or common club-moss, may be mentioned as suitable, and such as can be collected or purchased. Some of them are to be found on every moor and heath throughout Britain.

Thus even in the most smoky towns we may gladden ourselves with the beauty, freshness, and variety of nature. As Mr. Ward observes: "These cases form the most beautiful blinds that can be imagined, and there is not a window in London that cannot command throughout the year the most luxuriant verdure. Indeed, by means of their instrumentality, London, or any other large town, might be converted



into one vast garden. Admitting more light into the dwellings, continually purifying the atmosphere, and furnishing food to the mind as well as the body,—they would be invaluable to those who have not the opportunity of visiting the country. They might be made, moreover, the means of illustrating the antiquities of any country, by erecting in them models of old towers, castles, gateways, &c., and which, when covered with plants, would form *tableaux vivants* of the highest interest. Nothing can be conceived more cheerful than the appearance of rooms thus furnished, and in proportion as the use of these cases becomes more general among the middle and higher classes, a new field of healthful and profitable industry will be opened to the poor, who might not only be employed in procuring plants from the country, but whose ingenuity might be called into play in executing the models above referred to in sandstone, chalk, or other suitable material."

## CHAPTER XXV.

### AIR AND VENTILATION.

AIR and ventilation : without the one, we cannot have the other ; neither can we have life and health.

To understand the matter properly, we must take various subjects into consideration. We ought to know—First, what air is, and the way in which it supports life ;—Second, what are the effects of bad air upon the human constitution ; and Third, how bad air may be got rid of, and good air obtained.

Now, to answer the first question : every one knows that fishes live in water ; we have seen them, at times, swimming about in the rivers, and to all appearance, enjoying themselves ; and we see that they breathe by opening and shutting their mouths and gills. Some fishes live quite at the bottom, and others live far down in the deep sea. So human beings live at the bottom of a deep ocean of air, and move about in it as comfortably as fishes in water ; and although we cannot see it, we know by other signs that it surrounds us.

On perfectly calm days, if we move our hand rapidly backwards and forwards, we feel a cool and gentle blowing ; if we move a stick swiftly, we hear a noise ; if we move a fan, we feel a draught ; thus showing that we are surrounded on every side by a something, which however yields to our slightest movement. But on windy days we feel greater resistance, and we see that birds do not get on so easily as at other times, and trees bend and wave their branches as though they felt the pleasure of exercise. These effects are produced by air ; or, as it is sometimes called, the atmosphere. It is heaviest nearest to the earth, and the higher we ascend the lighter it

becomes, so that when travellers have climbed to the tops of high mountains, they have scarcely been able to breathe the light air of those lofty regions. This atmosphere, or ocean of air, rises to the height of forty miles above our heads, and overspreads the whole earth to the same extent, and moves with it in its course round the sun ; and if the globe were not surrounded so by the atmosphere, every living thing would die,—plants, animals, and human beings.

Having thus shown that we are always living in air, we come next to inquire what this air is.

The air, or atmosphere, is made up of three different sorts of gas ; oxygen, nitrogen (azote, as it is frequently named), and carbonic acid, mixed together in certain proportions. Whatever the quantity we weigh or measure, be it large or small, we always find 21 parts oxygen, 79 parts nitrogen, and about one part carbonic acid. This is the air intended to support life ; in these proportions it is pure air, and if circumstances occur to alter these, we are sure to suffer in some way or other. Every thing on earth is specially adapted to this sort of atmosphere, and were it otherwise, with our present constitution, we should none of us be here to know anything at all about it.

Animals and human beings *breathe* during the whole of their lives ; that is, they keep on drawing air into their bodies, and sending it out again : this is breathing, or respiration. A breath drawn in is called an inspiration, and a breath sent out is called an expiration. The air enters by our mouth, and passes down the windpipe in the throat, into the lungs. Most persons have seen the *lights* of a sheep or pig, with the gristly pipe to which they are attached ; these are the lungs and wind-pipe. By blowing into the pipe, the lungs will be seen to swell up, just as a sponge swells up with water : we might call them, indeed, an air-sponge or bellows. In a man or woman the lungs are placed on each side of the chest, just within the ribs, and as they are filled and emptied by our breathing, so does the breast rise and fall. The

air is no sooner taken in than it is sent out again, but in this short space it has done a very important work ; and what this is, will be our next question.

Between the lungs, rather towards the left side, is the heart, inside of which are four hollow spaces or cells, and we shall presently see what they are for. The heart is so made as to keep on beating, without once stopping, as long as we live ; it beats about 75 times a minute, and with every beat, blood rushes through the four cells, then to the lungs, and is forced through the pipes called arteries all over the body, down even to the ends of our fingers and toes.

After leaving the lungs, the blood flows into one of the hollow spaces in the heart, named the left auricle ; this bag immediately shrinks up or contracts, and forces the blood into another bag called the left ventricle ; this shrinks up in turn, and forces the blood into a large pipe named the aorta, and from this it passes into the arteries. The arteries grow smaller and smaller, until at last their ends are finer than a needle, and like a network. When the blood arrives here, it meets and enters into the ends of the veins, and it is the duty of the veins to carry it back again to the heart. As the veins get nearer and nearer to the chest they become larger ; until at last they pour a stream of blood into one of the bags in the right side of the heart, called the right auricle ; this shrinks up, and sends it up to the right ventricle, and this again pumps it into the lungs, from which it makes the round of the body in the same way.

This pumping motion is always going on while we are alive ; and is called the circulation of the blood. The vast amount of work thus carried on, beat after beat, pumping the same blood over and over again, may be judged of when we know that the quantity of blood which passes through the heart every twenty-four hours is nearly 11,000 pints ; more than 24 hogs-heads.

We therefore see that, with every beat of the heart, a stream of blood is sent to the lungs, and there is a

good reason why it should be so ; for by this means it is kept pure and in a fit state to support life. When the blood enters the lungs, it spreads over all the little holes or bladders with which they are filled. There are 174,000,000 of these bladders in one pair of lungs, and this great number is necessary, in order to make up a very large surface ; in the same way that by filling a locomotive boiler with tubes, a large surface is obtained for the production of steam. The surface of the human lungs is 440 square feet ; and, as just observed, as soon as the blood enters from the right ventricle of the heart, it overspreads the whole, 75 times in a minute. But in the same space of a minute, a healthy man breathes twenty times, and each time the air penetrates every part of the lungs ; and now the remarkable and important change before alluded to takes place. The blood which comes from the veins, through the heart, into the lungs, is of a dark purple, or almost black colour, owing to its being filled with the carbon, or waste, from those parts of the body through which it has flowed. No sooner, however, does it meet the air drawn in as breath, than the black colour changes to a bright red. The dark-coloured carbon unites with a part of the oxygen of the air and forms carbonic acid gas, while the remaining oxygen mingles with the blood, which being thus charged anew with life, flows onwards through the left side of the heart as before described. The carbonic acid gas does not remain in the lungs, we breathe it out through the wind-pipe between every breathing that we make to draw in pure air. It is by this wonderful process that our blood is ventilated, or purified, and made fit to do its work of supporting life in every limb and muscle of the body.

When we breathe out the carbonic gas we send out at the same time a small quantity of watery vapour. We may know this by breathing on a glass, when the vapour will be seen on the surface similar to steam. But the carbonic acid gas is a deadly poison, and, except in the natural proportions, is quite unfit for

breathing : a healthy man gives off 50 ounces of this gas in twenty-four hours, and it is calculated that 4,500,000 lbs. are added to the atmosphere every day by the population of London. It is this injurious gas which collects at the bottom of deep wells, or in brewers' vats : we sometimes hear of people being suffocated by it. A simple experiment will serve to show one of the effects produced by this :—Take a glass jar nearly full of clean lime-water, blow into it for a few minutes through a straw, and the water will presently have a milky appearance. But if, instead of blowing into it with your mouth, you use a pair of bellows, no such effect will be produced. Yet notwithstanding the large quantity of carbonic acid gas every day added to the atmosphere in various parts of the world, so wisely has Providence arranged that, except in particular cases, the air we breathe always contains the quantity adapted to our life and health, and no more. It is a heavy gas, and spreading itself over the surface of the globe, a large portion sinks into, or is absorbed by the water, and although injurious to man, it is the food of plants. Plants live on carbonic acid gas ; they take up some with water by their roots, and a still larger quantity by their leaves : a process which helps to purify the atmosphere, and make it fit for the support of human life.

It will thus be seen, that unless we draw pure air into our lungs while breathing, the blood cannot be properly purified : unless there be the proper quantity of oxygen, the carbon, instead of being separated from the blood, remains in it, and is carried again over the body ; and should this go on for any length of time, many ill consequences follow. These are now to be noticed under the second head, stated at the beginning of this chapter :—What are the effects of bad air upon the human constitution ?

In the first place, the breathing of impure air tends inevitably to shorten life : the body loses its health and strength, the mind its vigour, and becomes feeble and desponding. People who breathe bad air day

after day are always in a low, nervous state—they are, in fact, but little more than half alive. They fancy that the least whiff of fresh air will give them their death of cold; they have but little appetite for food, they become pale and sallow in complexion, and cannot bear a sudden noise without a violent start. The effects of bad air in shortening life, are shown to an alarming extent in our large towns; people who reside in clean and airy districts live as long again as those who dwell in dirty and crowded neighbourhoods. In the Whitechapel district of London, the average term of life for a person in good circumstances is forty-five years, but for one of the labouring class it is only twenty-two years; and in all our large towns the differences are as great, and in some cases greater. Fevers and some contagious diseases generally break out first in dirty, ill-ventilated quarters, and thus the working-classes, whose means of living depend entirely on their health and strength, are the first to suffer. Other distressing and fatal diseases are also caused by impure air, and though there are various causes, such as improper or scarce food, cold, wretched dwellings—yet want of fresh air is the notorious predisposing cause of disordered health. Scrofula, if not produced by impure air, is greatly aggravated by it, and the same may be said of consumption; besides which, measles, skin diseases, sore eyes, rickets, all are more or less occasioned or promoted by want of proper ventilation. M. Baudelocque, a French physician, states, that in some ill-built villages in France, where the inhabitants breathed the bad air over and over again for months together, numbers of them *died rotten with scrofula*. No matter whether it be in a gentleman's house or labourer's house, if the foul air be not changed, disease will be certain to make its appearance: rich or poor, both suffer from neglect. A hundred years ago, the Lord Mayor of London, two judges, and one alderman, all died from a fever which broke out in Newgate, owing to the dirt and want of fresh air. Jails were never

ventilated in these days, nor indeed until a much later period, and, as a consequence, were scarcely ever free from what was called jail-fever. On board ship, too, foul air often causes great waste of life: the suffocation of seventy individuals on board the *Londonderry* steamer, on the Irish coast, but a few years since, is a melancholy instance of the fatal effects of breathing foul air. We have heard of persons living in the worst parts of London, who had not opened their windows or combed their hair for more than a year; the air in their rooms was so exceedingly impure and offensive, that a benevolent visitor who had called fainted away. A similar result has followed on going into dress-makers' work-rooms, or tailors' workshops, where a great many persons work, sitting close together, and breathing the same foul atmosphere for weeks together. In all other workshops, too, where no measures are taken to get rid of bad air, ill effects will ensue; and can we wonder that the men are weak and low-spirited, and die early? Town or country, it will be all the same if people will not open their windows and let in fresh air. We have often gone into cottages out in the broad open country, in which the air was as foul as in the dirty alleys of a town; the inmates seemed to delight in keeping out the free pure air of heaven, blowing around them on every side.

The air is rendered impure by other causes as well as that of breathing, but we shall treat of these in another chapter. Meanwhile, we have shown, that pure air is composed of oxygen, nitrogen, and carbonic acid gas, in certain fixed proportions—that these proportions are such as are fitted for healthy breathing—that unless these proportions are maintained the blood cannot be purified—that impure air makes impure blood, and is one great cause of disease and death;—and our next duty will be to show that such a state of things need not exist. To quote from the Sanitary Commissioners' Report—"Pure air is so necessary to life, health, and comfort—more neces-



sary, indeed, than food itself, inasmuch as that, without a due supply of it, the best and most abundant food will give neither health nor strength,—and to ensure it in every house occupied by the poor—in every factory, workhouse, hospital, or other building made to receive numbers—seems a primary and imperative duty.”

## CHAPTER XXVI.

### AIR AND VENTILATION—CONTINUED.

IN a former part of this subject we explained what is meant by *air*—how it acts upon the living body—and the ill effects produced by breathing it in an impure state. We now come to treat of *ventilation*, or the means by which a constant supply of pure air may be obtained. This can be done in two ways—naturally and artificially: by the first is meant availing ourselves of certain natural laws which exist, so to speak, ready to our hand; the second is the making use of certain mechanical methods for admitting good air, and expelling bad air from our dwellings.

Now, it is a natural law that air, when warm, is lighter than air at the ordinary temperatures. We see that smoke goes up a chimney, or rises upwards from a fire lit out of doors. Why is this? Because a stream of air passes through the fire, and being thus warmed, up it goes carrying the smoke with it. In cold weather we see also that breath ascends as it leaves the mouth and nostrils; and the rising of steam from the spout of a tea-kettle must be familiar to every one. And it is owing to the continual movement occasioned by the passage of warm currents, that the atmosphere is maintained in a healthy condition. Here we have so many proofs that warm air ascends, and if we make a proper vent it will escape of itself from a room.

Except in unwholesome neighbourhoods, when we are out of doors, we breathe in, or inspire pure air; but as the greater part of most persons' lives is passed in-doors, it concerns us chiefly to know how to bring

pure air into houses and workshops. Generally speaking, no attempt is made to get rid of bad air; people who have attended crowded meetings will have observed that the windows of the building soon become covered with vapour, which, after a time, runs down in large drops: besides this, a sickly suffocating smell is perceived, produced by the watery vapour of the breath, the carbonic acid gas which comes off the lungs, and the perspiration constantly thrown off from every one's skin. All these effects put together make up a sickening and poisonous atmosphere; and if pure air were prevented finding its way in from the outside, before many hours all the people in the room would certainly die. If a man happen to die while cleaning out an old well, or a cesspool, or several persons are suffocated by the foul gas from a sewer, the event creates quite a sensation; but no one is startled by the fact that thousands of people in this country are breathing poisoned air day after day as long as they live. In addition to the causes above mentioned, by which the air is vitiated, or rendered unfit for breathing, the use of gas, oil-lamps, or candles in a room tends further to spoil it, as they all throw off carbonic acid gas.

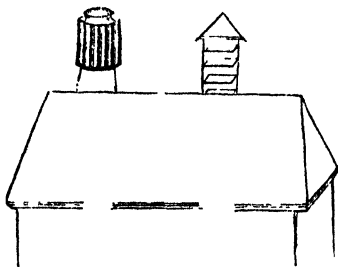
Every person requires for healthful breathing ten cubic feet of air every minute; that is, he ought to have as much as will fill a box one foot square and ten feet long, and unless a full supply is kept up, he is sure to suffer in some way. Farmers know that when corn is too thickly sown it does not thrive well, the air cannot get in among it to shake it about, to ventilate it. The same with plantations of trees; unless they are kept thinned to admit sun and air, they grow up weak and of little value. So with human beings: old or young, they must all have a sufficient supply of pure air to keep their lungs properly ventilated.

There are several ways of ventilating rooms:—by openings in the ceiling; ventilators in the window, chimney, or door; or by frequently opening the doors

and windows. It must be remembered, however, that ventilation is not yet a perfect science; a method which answers successfully in one place will not act equally well in another. If, therefore, first experiments do not prove satisfactory, the attempt must not be given up in despair, as though ventilation were an impossibility; on the contrary, we must exert our inventive powers a little more until the object be accomplished.

Ventilation by means of openings in the ceiling (figure 111) is chiefly useful for large public buildings

Fig. 111.

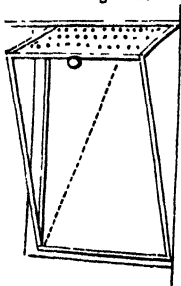


and school-rooms. For a room with 100 scholars in it two openings, 18 inches square, or a large number of small openings, would be sufficient; the warm breathed air rises through these into the empty space above and passes away into the atmosphere by funnels or cowls in the roof, as shown by the two forms in the drawing above. If the cowls are made to turn round and round by the wind, in the same way as those fixed on chimneys, so much the better, as the motion draws a current upwards, and thereby re-

moves the bad air before it has had time to cool and descend again into the room beneath. Besides this, every time the scholars leave the room, the windows should be opened.

There are several kinds of window ventilators; one of the simplest is a wooden frame 8 inches wide, 1 inch thick, and in length the same as the width of the window. This is to be covered with a strip of fine wire gauze, and is placed at the top of the upper sash of the window, lowered to receive it, and is kept in its place by pushing the sash up again until it holds the frame securely. A supply of fresh air will then find its way into the room without causing an uncomfortable draught, as would be the case through an unprotected opening. If this plan cannot be adopted, a pane of glass may be taken out and its place filled up with a sheet of zinc, perforated or pierced full of small holes. Instead of zinc, a pane of

Fig. 112.

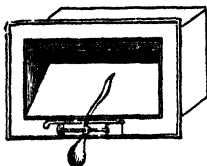


perforated glass may be used, which has the advantage of not keeping out light. Another way is to fix one of the upper panes in a hinged frame shut in at the sides and top with perforated zinc, and made to slope inwards as occasion requires. According to the slope so will be the quantity of fresh air that enters the room, and this may be regulated at pleasure, as seen in figure 112.

The chimney ventilator is meant to be fixed in an opening cut through the brickwork or breast of the chimney, from the room to the flue, two or three inches below the ceiling: the opening may be the size of one or two bricks, according to circumstances.

Arnott's ventilator, of which a representation is given in figure 113, is self-acting.

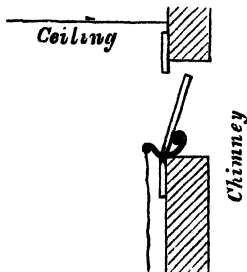
Fig. 113.



It may be described as a square metal box, made to fit in a space the size of a brick (or two bricks, as above-stated), and having a trap door or valve on the side which comes into the room. This valve is balanced by a weight fastened to it by a bent arm,

so as to keep it shut; but as soon as any breathed or warm air rises to the top of the room, it pushes the valve open and passes away up the chimney with the smoke. In some cases it has been found necessary to keep the valve shut in very windy weather to prevent smoke blowing into the room, and this may be easily done by fixing a wire to the weight, as at figure 114, and looping the lower

Fig. 114.



end to a small hook in the wall. These ventilators act best when the fire is lighted, but they are service-

able at other times, and those who have used them say that they assist in keeping the walls of a room clean, as a good deal of dust which would otherwise settle upon them, passes into the chimney with the current of air.

On holding a lighted candle in the open doorway of a warm room, the flame will be blown outwards at the top of the door and inwards at the bottom. Advantage may be taken of this fact to keep up a circulation of air in the apartment, by cutting a hole through the door at the top and bottom, and covering it with perforated zinc, wire gauze, or a sliding cover of wood, as shown at figure 115. The latter plan enables us

Fig. 115.



to have a larger or smaller current of air passing in and out, as may be preferred.

Those persons who have neither the means nor ability to make or purchase ventilators, can, whenever they choose, keep their rooms properly ventilated by frequently opening the doors and windows. This costs nothing, and will be effectual when all other means fail. Most working-people have but one living room, which makes it necessary for them to be more especially careful to keep it sweet, as they have to carry on many operations which tend to spoil the air, —washing and cooking, for instance; and how long the smell of soap-suds, or of herrings and onions, clings to a room! But this may be prevented by opening the door and window as soon as the work or meal is over. The air from without rushes through, and in a few minutes the room is purified. All rooms admit of being ventilated in this way, and it would be well to lay down a rule for the purpose and follow it

steadily day after day. Thus:—open the door and window for a few minutes on first getting up in the morning; the same after every meal, and as often between as may be desirable. In fine warm weather the window may be left open all day; but should any one of the inmates be ill, care must be taken in admitting air. There are many men who work all day in close, unhealthy workshops: we trust that after reading these remarks they will endeavour at least to breathe pure air when at home. It is perhaps in bed-rooms more than elsewhere that mischief occurs. A third part of our lives is passed in sleep, and yet the object of people generally appears to be to shut out the pure air of heaven—the breath of life—from bed-chambers, under a mistaken notion that night air is injurious; as though Providence delighted to work mischief during the hours of darkness! Nothing of the kind: if we avoid draughts, we may breathe the night air as long as we like; what we have to do is, to avoid breathing the air which has already been breathed over and over again. Yet this is what commonly takes place in bed-rooms. Sometimes there are thick curtains to the windows as well as a blind; then there are curtains round the bed, and when these are kept drawn all night, the breath of the sleepers will have poisoned the air so much, that a bird will die if hung up for a time in the upper part of the bed. It would be well if bed curtains were quite done away with, and French bedsteads used, or others with low posts, so as to allow of a free circulation of air. Fire-places in bed-rooms should be always kept open, and not closed by a fire-board; neither should the chimney be stopped, as it is a very useful channel of ventilation.

The door, whenever possible, should be left partly open; and by screwing on a chain, such as is now used for street doors, there will be as much security as with a door close shut and bolted. The upper half of the window also should be open an inch or two; it will be easy to hang up a curtain so as to prevent a



draught blowing upon the persons in bed. Let those who have been hitherto accustomed to close bed-rooms try this plan, and they will at once be aware of the difference of feelings on rising in the morning; the dull heavy sensation will be greatly relieved or disappear altogether. The close sickly smell will no longer be perceived; and where several children sleep in the same room, their rest will be more refreshing and undisturbed, and they will wake in the morning cheerful and active for the duties of the day. On this point Sir James Clark observes: "Let a mother, who has been made anxious by the sickly looks of her children, go from *pure air* into their bed-room in the morning before a door or window has been opened, and remark the state of the atmosphere—the close, oppressive, and often fœtid odour of the room—and she may cease to wonder at the pale, sickly aspect of her children. Let her pay a similar visit sometimes after means have been taken, by the chimney ventilator or otherwise, to secure a full supply and continual renewal of the air in the bed-room during the night, and she will be able to account for the more healthy appearance of her children, which is sure to be the consequence of supplying them with pure air to breathe."

It has been observed that the air of a room is spoiled and rendered unfit for breathing by smoke or flame. A single candle needs almost as much air to keep it burning as a man requires for breathing; and two ordinary gas burners consume as much air as three men. Hence it is especially necessary in workshops, and other large rooms where many lights are kept burning, to provide for a plentiful supply of fresh air, and for the immediate escape of the foul air. One of the best ways of doing this is to have a funnel, shaped something like the mouth of a trumpet, fixed over the burner. This funnel is connected with a tube that runs across the ceiling into the chimney, and this way the smoke and heated air pass off immediately, and at the same time, by creating a current,

assist materially in ventilating the apartment. Let it not be forgotten that heat in connection with a tube or other channel is the most effectual means for ventilation.

Most persons who work in factories know that such buildings are in many instances supplied with *warm* pure air. This is a great benefit in cold damp weather; and we are acquainted with several ingenious mechanics who have contrived to warm their houses in the same way. They make a square wooden tube or spout long enough to reach from the outside of the house to the fire-place; this is laid under the floor, and the inner end is brought into a hollow space or chamber made at the back of the fire. This chamber becomes hot, and consequently air rushes into it from the outside, and after being heated passes by another tube into the room at one side of the mantel-piece; thus, without any additional fire, a greater amount of warmth is obtained. To make this plan answer, the arrangements must be very carefully contrived. But those persons who live in manufacturing districts, if they will only make use of their powers of observation, may always find models in their neighbourhood.

We have thus considered the subject in a way most consistent with the nature of our work; we have explained methods which admit of being practically applied with but little expense or difficulty; and in bringing our remarks to a close, we may direct attention to one or two leading principles. *First*: The upper part of a room (supposing it to be badly ventilated or not ventilated at all) is always filled with foul air, which keeps on increasing until it is breathed by persons who are in the room, to the prejudice of their health. *Second*: The openings for the escape of this foul air must be made as near the ceiling as possible. *Third*: Fresh air finds its way into a room at the lower part; and if openings for ventilation are made in the upper part, a stream of air fit for breathing is always passing through the room. *Fourth*: By opening windows and doors, the air of a room

may be purified as many times a day as may be desired.

Now this last suggestion is one which even the poorest person may adopt; and while so ready a method of ventilation may be practised, while such a cheap means for promoting health offers itself to every one, we trust that none of our readers will neglect to adopt it.

## CHAPTER XXVII.

### INFLUENCE OF LIGHT ON HEALTH.

**CHEERFULNESS** is a great blessing and is the parent of many others. It gives a relish to simple fare, adds a charm to plain features, and keeps down petty troubles. Cheerfulness, in fact, is another name for health ; it is difficult for people, when out of health, to be cheerful. There are causes of cheerfulness as well as causes of gloom and despondency ; on dull, foggy, or rainy days we feel less animation than in fine sunshiny weather ; and light, if not the chief, is one of the principal causes of cheerfulness. Unless there be light in the dwelling we can hardly hope for light in the heart.

The ill effects consequent on a deficiency of light, though often brought under notice, have not yet been considered with due attention. And it is a lamentable fact that, even in situations where a full supply of light may be obtained, people are often unwilling to take the necessary pains for its admittance. There may seem to be good reason why houses in the narrow streets and alleys of towns should be gloomy, but there can be no good reason why cottages and houses in country places should be dismal also. Yet we often see dwellings by the side of broad commons, or on the slopes of breezy hills, with windows so small as not to admit a tenth of the light required.

Darkness and gloom have a depressing effect on the health and spirits. The light of the sun is as necessary for the health and growth of human beings as for plants. Who is there that has not noticed the vocal liveliness of birds under bright sunshine ; animals frisk about in the warm rays, and insects, which are seldom or never seen in cloudy weather, come

forth by thousands. Infants, too, enjoy light; they turn their eyes eagerly towards it, and when restless or cross, are often quieted by the beams of the sun or moon. Plants grown in the dark or by lamp-light, instead of being green are of an unhealthy white hue, and the pores which open from every part of the stalk and leaves in the natural state, are but very few in number or altogether wanting. Hence the plant is unable to perform its most important function—that of transpiration, or breathing—an act entirely due to the influence of light, for the pores of healthy growing plants open in the sunshine and close in the dark. During the day they take in carbonic acid gas from the atmosphere, and give out oxygen; but in the night they take in oxygen and give out carbonic acid. The taste of plants, too, is affected by light; some which are sour in the morning become tasteless at noon, and bitter at night. The peaches grown under the sun of America are as much superior to those of England as the latter are to sloes. Gardeners and farmers find that plants, when crowded together, struggle towards the light. Chlorine and hydrogen gases, if mixed together and kept in the dark, will never unite; the light of day causes them to mingle slowly, but in direct sunshine they combine instantaneously, and explode with a loud report. Colours fade in a strong light, and as most readers know, portraits are taken by the action of light. Some trades cannot be carried on without a good light: dyers find that brighter colours are obtained under a clear, than under a cloudy sky. People who work in dark rooms, or in mines, are sallow and sickly in complexion, and sometimes deformed. One great cause of despondency and illness among emigrants while on board ship, is want of sufficient light between decks.

Bearing these interesting effects in mind, we shall better comprehend the reason why dwelling-houses ought to be built so as to admit plenty of light. Unfortunately the reverse of this is what mostly prevails,

and the cottages and tenements inhabited by the working-classes in this country, are neither so salubrious or comfortable as they ought to be. In the First Report of the Health of Towns' Commission, a case is recorded of a lady who lived in a narrow street in Paris, in a small room, on which the sun never shone. She had been ill many years without amendment; at last the physician ordered her removal to a cheerful apartment, when she immediately recovered: her illness arose from want of light. At St. Petersburg also, it had been observed during several years, that the soldiers lodged on one side of a large barrack, which was dark and gloomy, were ill three times as often as those on the other side which had sufficient light. Medical men agree in stating that light greatly improves and promotes health. Mr. Ward, a surgeon, in London, affirmed in evidence before the Commission, that children reared in dark and dimly-lighted places were stunted in growth, and would be less able to work than others more favourably reared: the mind too is stunted and injured as well as the body. "The more dark corners," he observes, "you have in the dwellings of the poor, the greater amount of dirt and filth;" and he advises "young people who are about to marry, and can only afford one or two rooms, to choose the largest room they can find, and in which they can obtain the greatest quantity of solar light; the amount of disease in light rooms, as compared with dark rooms, being infinitely less." If direct light cannot be had, then borrowed light will be better than none at all. A large proportion of disease prevailing at one time among the humbler classes in Liverpool, was caused by their living in dark and dismal cellars, with scarcely any light but what came in at the door. The same evil is complained of in all large towns, and wherever improved dwellings have been built, a beneficial result has followed for the occupants.

It very often happens that a person who lives in an ill-lighted house is obliged to work all day in a

gloomy workshop, this doubles the evil, and it becomes a duty with those who employ workmen to provide such shops as may not affect the health of their people. Improved villages have been built in some parts of the country, and in others measures have been taken to improve windows, particularly in small houses. In Mr. Chadwick's valuable Report on the Sanitary Condition of the Labouring Population, we read that the Highland Society offered a prize for the best cottage window. Various specimens were sent in. Some were made of zinc, but these were rejected on the advice of tradesmen, as being too weak to admit of repair by an unpractised hand. Wood and lead are, for the same reason, equally unsuitable. One was constructed with astragals (bars of malleable iron, so thin as very little to impede the light, and consequently admitting of glass of a very small size. Cast iron, however, appears to be the material least liable to objection. Figure 116 is a drawing of the Highland Society's window. The size of the sash is 39 inches by 21 inches. It is made up

Fig 116

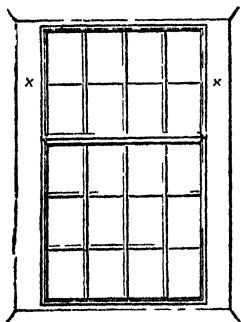
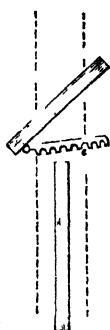
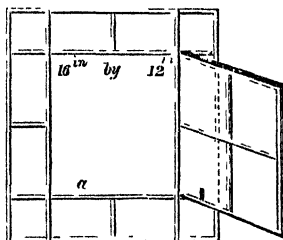


Fig 117



two parts; the lower one, which includes three panes in height, is fixed; the upper one is made to turn on a pivot at + +. Figure 117 is a side view of the same window when open. The upper portion slopes outwards, whereby ordinary rain is thrown off, and may be fixed at any required angle, according to the weather, by means of the rack, the notches in which catch on the head of a stud, as shown by the black dot. The rack is attached to the right side of the sash, and when this is closed it hangs down inside without being in the way. Frames of this kind are made by Messrs. Moses M'Culloch and Co., Gallowgate, Glasgow; and, without the wooden frame, the cost of each is 5s. Glass for such a window may be purchased at 2½d. per square. Figure 118 is called the

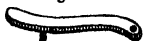
Fig. 118.



Belper window. It was invented by Mr. A. Strutt, of Derby; it weighs 60 lbs. without the glass, and costs 12s. The size is 31 inches by 25 inches; that of the centre portion is given above; it is made so as to open easily without rubbing, and the weather is kept out by the rabbet on the edge of the frame, and a drip shelf above. It may be kept open to any distance by the guide bar, Figure 119; the hole in the end of this fits over the pin seen



Fig. 119.



on the lower bar of the sash, and the pin seen on the under side of the bar drops into holes in a plate fixed inside the window at *a*. When the window is shut

the guide bar rests against the frame, and thus the inconvenient hook dangling outside is altogether avoided. These windows would appear adapted for farmhouses and workshops, as well as for cottages. They admit of being made of every variety of size, and, in most cases, they may be fitted with ease to houses already built. In many situations it will thus deserve consideration whether it may be better to repair the glass of old frames, or to adopt windows of this construction, which may be purchased and kept up at so very moderate an expense.

Some readers will remember that excellent narrative, 'The Cottagers of Glenburnie,' and how delighted Mrs. MacClarty's serving-girl was after cleaning a long neglected casement; she could scarcely believe that clean glass would look so bright, and let in so much light. And so it will be with every one who tries the same experiment: they will be gainers in every respect, for the more light that comes into the house the less encouragement is there for dirt; holes and corners will be routed out and purified, and what was once a dingy hovel may become a cheerful home. Surely where light is such a blessing, it will not be thought too much trouble to clean both sides of the windows once a week, especially when it is remembered, as we have before said, that light in the dwelling is a great promoter of light in the mind, of health in the body, and happiness in the heart.

PART II.

HOW TO FEED A FAMILY;

COMPRISING

EVERYDAY COOKERY,

FOR

EVERY FAMILY.



## PREFACE.

THERE is another “delightful task” in life, besides “teaching the young idea how to shoot,” and that is, to assist the mistress of a household—especially she who is circumscribed by a limited income—in her daily perplexity of “What to Cook, and How to Cook it.”

To this task we now address ourselves, and the reader of these pages will find them full of the most practical Receipts on all subjects connected with the “Every-day Cookery” of families of moderate incomes.

As it would be absolute folly to lay before our friends modes of cookery of a costly character, and far beyond their reach, so it would be a poor economy to sacrifice comfort at the shrine of expense.

Our object has been to combine comfort with economy—to prepare good fare at small cost—and we think, and trust, that an experimental acquaintance with our dishes will prove that we have achieved it.

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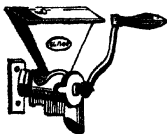
## THE KITCHEN.

A KITCHEN should always be well furnished ; there is no necessity that it should be profusely so, but there should be a sufficiency of every thing which can aid the cook in properly preparing the food entrusted to her. And when this important point has been realized, *cleanliness in every article used should be scrupulously observed* ; no utensil should be suffered to be put away dirty, it not only injures the article itself materially, but prevents its readiness for use on any sudden occasion. No *good* cook or servant would be guilty of such an act ; those who are, do so either from laziness or want of system, or a nature naturally dirty. A servant prone to this vice should never be retained ; it is better and easier to change frequently until the mistress is suited, however unpleasant these changes may prove, than Quixotically attempt to cure a person of this description. Cleanliness is the most essential ingredient in the art of cooking, and should inviolably be maintained in the kitchen.

The fixtures or fittings of a kitchen depend upon the builder, and in modern houses due attention is paid to the situations of the range, dresser, larder, &c. We have, therefore, no intention of expounding new theories, schemes for reducing the arrangement of a gigantic kitchen for a club to a small one for a household ; the ironmonger, if a tradesman of experience, will readily give all the necessary information required to substitute improvements for old fixtures found to be inconvenient. We, however, give engravings of several varieties of stoves, each presenting separate merits, and we leave to those who consult our oracle to select the one which best suits their kitchen and their circumstances.

In furnishing a kitchen there should be every thing likely to be required ; a deficiency too often sacrifices the perfection of a dish. The following articles, of which we have given engravings, are requisite : we are indebted for the drawings and some useful suggestions in arranging the culinary articles to the courtesy of Messrs. Richard and John Slack, Furnishing Ironmongers, 336, Strand.

# EVERY-DAY COOKERY.



No. 13.—Pepper Mill.

13. *Pepper Mill*, for grinding pepper; it can be regulated to grind either fine or coarse.



No. 14.—Stewpan Digester.

14. *Stewpan Digester*.



No. 15.—Saucepan Digester.

15. *Saucepan Digester*.



No. 16.—Digester.

16. *Slack's Improved Digester*. The great importance of this valuable utensil, the digester, not only to poor families, but to the public in general, in producing a larger quantity of wholesome and nourishing food, by a much cheaper method than has ever been hitherto obtained, is a matter of such serious and interesting consideration, that it cannot be too earnestly recommended to those who make economy

in the support of their families an object of their attention. The chief, and indeed the only thing necessary to be done, is to direct a proper mode of using it to most advantage; and this mode is both simple and easy. Care must be taken, in filling the digester, to leave room enough for the steam to pass off through the valve at the top of the cover. This may be done by filling the digester only three parts full of water and bruised bones or meat, which it is to be noticed are all to be put in together. It must then be placed near a slow fire, so as only to simmer (more heat injures the quality), and this it must do for the space of eight or ten hours. After this has been done, the soup is to be strained through a hair sieve or cullender, in order to separate any bits of bones. The soup is then to be put into the digester again, and after whatever

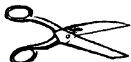
vegetables, spices, &c., are thought necessary are added, the whole is to be well boiled together for an hour or two, and it will be then fit for immediate use. In putting on the lid of the digester, take care that a mark, thus (X) on the lid, is opposite to a similar one on the digester. The digester may also be obtained to contain from four quarts to ten gallons. There are also saucepan and stewpan digesters, to hold from one to eight quarts.



No. 17.—Improved Potato Steamer



No. 18.—Paste Jigger.



No. 19.—Fish Scissors.



No. 20.—Stockpot and Stockpot Ladle.



No. 21.—Cheese Toaster.

17. *The Improved Registered Potato Steamer.* Its action is so simple, that by drawing out a knob when the potatoes are cooked, the steam is allowed to escape from an aperture in the side, and the heat from the boiling water below converts the steamer into a dry hot closet, and completely evaporates the moisture remaining in them. Potatoes cooked in this steamer may be kept hot and good for several hours without the least deterioration, but rather an improvement in their flavour.

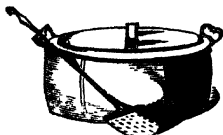
18. *Paste Jigger*, for trimming pastry.

19. *Fish Scissors*, for cutting and trimming fish.

20. *Stockpot and Stockpot Ladle*, used for preparing the meat, bones, vegetables, &c., technically called stock, which forms the basis of soups.

21. *Cheese Toaster with double bottom for hot water.*





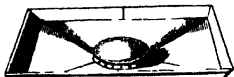
No. 22.—Fish Kettle and Slice.

22. *Fish Kettle*, for smaller fish, and *Slice*, for lifting them.



No. 23.—Basting Ladle.

23. *Basting Ladle*, and



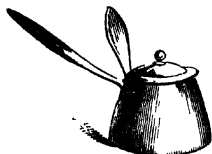
No. 24.—Dripping Pan.

24. *Dripping Pan*, used to receive the unctuous droppings from the roasting meat, and to re-apply them to its scorching surface.



No. 25.—Preserving Pan.

25. *Preserving Pan*, for making jams, jellies, marmalades,



No. 26.—Saucepan with loose Earthen Lining.

26. *Saucepan*, with loose *Earthen Lining*, for boiling milk, custards, &c., without burning.



No. 27.—Saucepan with Lip.

27. *Saucepan*, with *Lip*, for melted butter, gravy, &c.



No. 28.—Warming, or Mulling Pot.

28. *Warming or Mulling Pot*, for wine or beer.



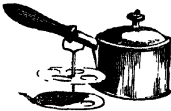
No. 29.—Metal Strainer.

29. *Metal Strainer*, for gruel or gravy.



No. 30.—Stewpan.

30. *Stewpan*, differing from a saucepan in having straight sides, a flat cover, and flat handles, on which account it is more convenient for many purposes.



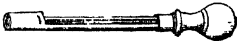
No. 31.—Egg Poacher.

31. *Egg Poacher*, with a loose inside frame, and ladles to hold the eggs.



No. 32.—Apple and Turnip Scoops.

32. *Apple and Turnip Scoops*.



No. 33.—Trussing Needle.

33. *Trussing Needle*, for trussing poultry.



No. 34.—Larding Pin.

34. *Larding Pin*, made with split ends, like a cleft stick, to receive strips of fat bacon, which are grafted by its means in the surface of turkeys, poultry, &c.



No. 35.—Beef Fork.

35. *Beef Fork*, for lifting large joints in the pot or saucepan.



No. 36.—Dishing-up Fork.



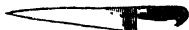
No. 37.—Mincing Knife.



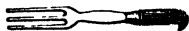
No. 38.—Fritter Mould.



No. 39.—Mushroom Mould.



No. 40.—French Cook's Knife.



No. 41.—Mashed Potato Fork.



No. 42.—Beef Steak Tongs.



No. 43.—Boiling Pot.



No. 44.—Yorkshire Pudding Pan.



No. 45.—Tartlet Pan.

36. *Dishing-up Fork*, for lifting small joints, vegetables, &c.

37. *Mincing Knife*, for chopping up meat, suet, and "mince-meat."

38. *Fritter Mould*, and

39. *Mushroom Mould*, used for shaping fritter and mushroom cakes, being heated for the purpose on the hot plate or range hob.

40. *French Cook's Knife*, much preferred by men cooks, especially to the short round-bladed knife, for cooking purposes.

41. *Mashed Potato Fork*, for beating up mashed potato—much superior to the wooden spoon for this purpose.

42. *Beef Steak Tongs*, for handling steaks, &c., during the grilling process.

43. *Boiling Pot*, for the reception of large joints, puddings, &c.

44. *Yorkshire Pudding Pan*.

45. *Tartlet Pan*, for baking tartlets, &c.



No. 46.—Omelet Pan.

46. *Omelet Pan*, a shallow frying pan, with shelving sides, for omelets.



No. 47.—Frying Pan.

47. *Frying Pan*, requires no explanation.



No. 48.—Jelly Bag.

48. *Jelly Bag*, made of felt or flannel, for straining jellies, purées, &c.



No. 49.—Seasoning Box.

49. *Seasoning Box*, with divisions for salt, pepper, or spices.



No. 50.—Revolving Gridiron.

50. *Revolving Gridiron*, with fluted bars, lined with enamel.



No. 51.—Knife Basket.

51. *Knife Basket* lined with tin; easier cleaned than wood, and far preferable.



No. 52.—Salamander.

52. *Salamander*. The round plate or blade of this instrument is made hot in the fire and held over pastry, &c., to brown it.



No. 53.—Vegetable Strainer.



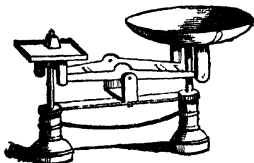
No. 54.—Egg Whisk.



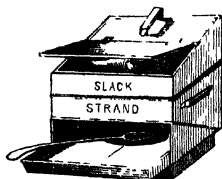
No. 55.—Darrel Mould.



No. 56.—Paste Cutter.



No. 57.—Scales.



No. 58.—The Improved American Oven.

53. *Vegetable Strainer*, a wire frame made to fit inside a stewpan for removing parsley or other vegetables when fried in lard or oil.

54. *Egg Whisk*, for beating up eggs, syllabubs, &c.

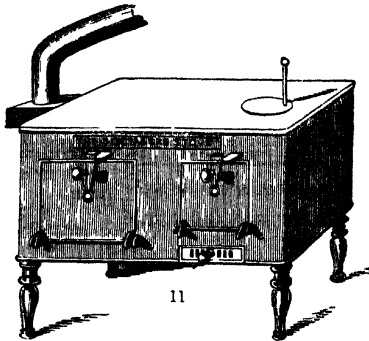
55. *Darrel Mould*, a small shape for jellies or puddings.

56. *Paste Cutter*, made in great variety of pattern, for shaping tartlets, patties, &c.

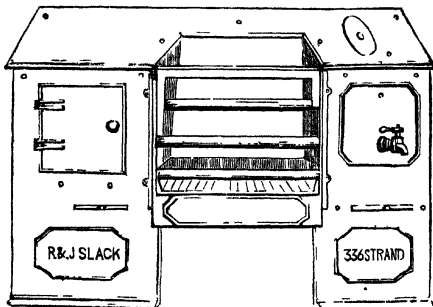
57. *Scales*. As one of the great elements of success in cooking is preciseness in the proportions of ingredients, the cook should never be without a good pair of scales, and she should keep them in thorough order. In delicate dishes an unequal proportion of an article inserted only to impart a certain flavour, will ruin the dish. The necessity as well as use of scales is therefore obvious.

58. *The Improved American Oven*, made by Messrs. R. and J. Slack, is one of the most convenient articles for family use; it entirely obviates the disagreeable effects caused in the old ones by the gravy falling on the iron pan, which being very hot, produced a disagreeable

taste to the meat (as if baked.) The gravy in this one runs into a dripping-pan below, and the meat can be roasted through the door at the back without removing the oven from the fire.

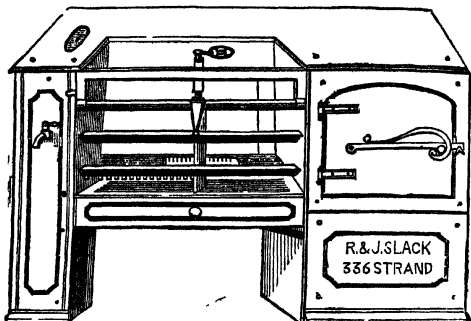


*The Cottager's Stove* is an economical, compact, and portable cooking apparatus, combining a good-sized oven and hotplate. It will cook for a dozen persons with one pound of coal or coke per hour, and the top may also be used as an Ironing Stove. It requires no fixing, has no flues to clean, may be placed in any apartment, and is a great security against fire. There were specimens of these stoves in Prince Albert's Model House in Hyde-park, they are specially adapted for cottagers, emigrants, working men, &c., and are also found very useful as economical adjuncts to private kitchens.



*Self-acting Cottage Range.*—This is a very simple and

convenient range for small families, having a boiler which keeps a constant supply of hot water, also an oven which will bake well without extra fire. It is very moderate in price.



*The Improved Self-acting Kitchen Range.*—This range is on the same principle as the cottage range, but has a larger fire, with winding cheek, by which the fire can be regulated to any size; it has also a large oven and boiler. This range is made in all sizes, to suit either cottage or mansion.

#### IMPORTANT HINTS TO COOKS.

Let there be a place for every article, and when not in use let every article be in its place.

Keep every utensil clean and ready for immediate use.

The stockpot should never be suffered to be empty, as almost any meats (save salt meats) or fowls make stock; the remnants should never be thrown anywhere but into the stockpot, and should too much stock be already in your possession, boil it down to a glaze: waste is thus avoided.

Keep your meat in a cool dry place, your fish on ice, and your vegetables on a stone floor free from air.

Cut your soap when it comes in, and let it dry slowly.

Keep your sweet herbs in paper bags, each bag containing only one description of herb. They should be dried in the wind and not in the sun, and when ordered in a receipt should be cautiously used, as a preponderance in any seasoning spoils it.

When oranges or lemons are used for juice, chop down the peel, put them in small pots and tie them down for use.

**APPLES.**—In choosing apples, be guided by the weight; the heaviest are the best, and those should always be selected which, on being pressed by the thumb, yield with a slight crackling noise. Prefer large apples to small, for waste is saved in peeling and coring.

Apples should be kept on dry straw in a dry place, and pears hung up by the stalk.

**BATTER** for Fish, Meat, Fritters, &c.—Prepare it with fine flour, salt, a little oil, beer, vinegar, or white wine, and the whites of eggs beaten up; when of a proper thickness, about the size of a nutmeg, it will drop out of the spoon at once. Fry in oil or hog's lard.

**CARROTS**, if young, need only be wiped when boiled—if old, they must be scraped before boiling. Slice them into a dish, and pour over them melted butter.

**CAULIFLOWERS.**—Cut off the stalks, but leave a little of the green on; boil in spring water with a little salt in it: they must not boil too fast.

**CELERY.**—Very little is sufficient for soups, as the flavour is very predominating. It should be particularly cleanly washed and curled when sent to table. To curl celery, wash well, and take off the outside stalks, cut it to a proper length, split each stalk into three or four divisions with a large needle, then place the head of celery in spring water with the root uppermost, and let it remain for four or five hours—it may then be tastefully arranged on the dish.

**GAMM** may often be made fit for eating when it seems spoiled, by cleaning it and washing with vinegar and water. Birds that are not likely to keep, should be drawn, cropped, and picked, then wash in two or three waters, and rub them with salt; have in readiness a large saucepan of boiling water, and plunge them into it one by one, drawing them up and down by the legs, so that the water may pass through them. Let them stay for five or six minutes, then hang them up in a cold place; when they are completely drained, well salt and pepper the insides, and thoroughly wash them before roasting.

**GRAVIES.**—The skirts of beef and the kidney will make quite as good gravy as any other meat, if prepared in the same manner. The kidney of an ox, or the milt, makes excellent gravy, cut all to pieces and prepared as other meat, and so with the shank end of mutton that has been dressed, if much gravy is not required. The shank bones of mutton add greatly to the richness of gravies, but they should be first well soaked and scoured clean. The taste of gravies is improved by tarragon, but it should be sparingly used, immediately before serving.



**LARD** should be carefully melted in a jar put in a kettle of water and boiled, and run into bladders that have been strictly cleaned; the bladders should not be too large, as the lard will become rank if the air gets to it. While melting it, put in a sprig of rosemary.

**MUSTARD** mixed smooth with new milk, and a little cream added, will keep; it is very soft, and by no means bitter.

**SAGO** should soak for an hour in water previous to using, to take off the earthy taste.

**SUET** may be kept for a twelvemonth, thus: choose the firmest and most free from skin or veins, remove all trace of these, put the suet in a saucepan at some distance from the fire, and let it melt gradually; when melted, pour it into a pan of cold spring water; when hard, wipe it dry, fold it in white paper, put it into a linen bag, and keep it in a dry cool place; when used, it must be scraped, and will make an excellent crust, either with or without butter.

**TONGUE**, which has been dried, should be soaked in water three or four hours. One which has not been dried will require but little soaking; put it in cold water, and boil gently till tender.

Raisin wine may be substituted for sherry, for sweets generally.

Copper vessels, when the tinning is worn off, must never be used, or the poisoning of those who partake of whatever may have been cooked in them is inevitable. They should be sent to be re-tinned immediately they require it.

Keep tapes and jelly bags clean, or when again used they will impart an unpleasant flavour.

All soups should be moderately thin and bright.

Meats such as beef, mutton, and venison, must rather be underdone than overdone, excepting veal and pork, which requires to be well done.

Fish should be quite done, but not overdone.

Pastry must be carefully baked; it should be sent to table a pale gold colour.

Onions should be kept on ropes in a dry place—a specked one should be removed, or it will contaminate the others.

Cold water cracks hot iron infallibly.

Pudding-towels should be carefully washed, and kept clean in a dry place. Put a clean round towel on the jack-roller quite as often as necessary.

Be very particular in not letting your stocks and sauces pass over two days without boiling them up, and be careful to stir the thick soups and sauces all the time they are on the fire, and change all your cold meats into fresh clean dishes every morning, wiping down the dressers and shelves; and

if allowed larding cloths, see that they are clean. Keep your larder door shut, free from dust and damp; do not have your baked paste in the larder, but in your kitchen cupboard, and then see to your game larder, wiping and peppering, and ginging your venison, arranging the game which requires to be dressed first, and see that all the blood which may have dropped from the game or venison is cleansed from the dressers and flooring. Then see to the vegetables, removing all stale and what is not wanted, giving it to the poor, either as dressed in some way or natural; do not be overstocked, yet always keep a little in reserve. This will save much trouble to the gardener, and frequently to the kitchen-maid, who will otherwise have to run from her work down to the garden, which, *even if she likes it*, takes her from other more important things. Be sure to look well every morning to your pickled pork and hams, keep and rub them well and turn them, marking those to be used first; your fish must be looked to, and well cleaned and washed, and if intended for that day's dinner, kept in water until required; if not, keep it on the marble or stones; your doors should always be shut.

Clean hands—always clean hands.

A dirty kitchen is a disgrace to every one connected with it.

With these few hints we wind up our remarks, merely adding that many of the receipts here given, which are on too large a scale for a small family, may have their proportions equally reduced, and an excellent dish will be the result. In some instances, also, the more expensive ingredients may be left out without destroying the integrity of the receipt, discretion and judgment being alone required in these cases.

In conclusion, the mistress of the household will understand that the well-being of her establishment depends upon her surveillance; and though her too frequent presence in the kitchen would be unnecessary and annoying to the cook, yet she should not be deterred from visiting it by any false delicacy, or deference to an absurd custom which makes it vulgar for a lady to visit a cook in her own domains. If the cook is thrifty and clean, she will be glad to receive the praise to which she is fairly entitled; if dirty and careless, it is very essential that the lady should be acquainted with the fact in order to remedy it by a change.

## LAYING OUT TABLES.

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### NO. I.—BREAKFASTS, LUNCHEONS, AND FOLDING NAPKINS.

THE art of laying out a table, whether for breakfast, luncheon, dinner, tea, or supper, consists in arranging the various dishes, plate, glass, &c., methodically, and adherent to the rules we are about to make known.

Much trouble, irregularity, and confusion will be avoided in a house when there is company, if servants are instructed to prepare the table, sideboard, or dinner-waggon, in a similar manner and order daily.

All tables are usually laid out according to the following rules throughout the United Kingdom: yet there are local peculiarities which will necessarily present themselves, and should be adopted or rejected, as may appear proper to the good housewife:—

**BREAKFASTS.**—The table should be covered with a clean white cloth; the cups and saucers arranged at one end, if for tea; and at both ends, if for tea and coffee; or the coffee-cups and saucers may be arranged at the right-hand side of one end of the table, and the tea-cups and saucers at the left: the tea-pot and coffee-pot occupying the space between in front, and the urn that at the back. Some persons substitute cocoa or chocolate for coffee, in which case they are to be placed the same. The slop-bason and milk-jug should be placed to the left; and the cream and hot milk-jugs to the right.

The remainder of the table should be occupied in the centre by the various dishes to be partaken of; while at the sides must be ranged a large plate for meat, eggs, &c., and a small one for toast, rolls, &c., with a small knife and fork for each person; the carving knife and fork being placed point to handle; the butter and bread knives to the right of their respective dishes, which occupy the centre part, and spoons in front of the hot dishes with gravy. Salt-cellars should occupy the four corners, and, if required, the cruets should be placed in the centre of the table.

Dry toast should never be prepared longer than five minutes before serving, as it becomes tough, and the buttered, soppy and greasy, if too long prepared. Hot rolls should be brought to table covered with a napkin.

Every dish should be garnished appropriately, either with sippets, ornamental butter, water-cresses, parsley, or some one of the garnishes we shall point out in a future page.

The dishes usually set upon the table are selected from hot, cold, and cured meats; hot, cold, cured, and potted fish; game; poultry, cold or devilled; fruit, ripe, preserved, or candied; dressed and undressed vegetables; meat-pics and patties, cold; eggs; honeycomb; entrées; and savoury morsels—as grilled kidneys, ham-toast, devils, &c.

*Déjeûners à la fourchette* are laid the same as suppers, except that tea and coffee are introduced; but in sporting circles not until the solids are removed.

When laid for a marriage or christening breakfast, a bride's or christening cake should occupy the centre instead of the épergne or plateau.

**LUNCHEONS, OR NOONINGS.**—The luncheon is laid in two ways; one way is to bring in a butler's tray with let-down sides, on which it is previously arranged upon a tray-cloth, and letting down the sides and spreading the cloth upon the dining-table, to distribute the things as required. The other is to lay the cloth as for dinner, with the pickle-stand and cruets opposite each other; and, if in season, a small vase of flowers in the centre; if not, a water-jug and tumblers, which may be placed on a side-table at other times. The sides of the table are occupied by the requisites for each guest, viz., two plates, a large and small fork and knives, and dessert-spoon. A folded napkin, and the bread under, is placed upon the plate of each guest.

Carafes, with the tumblers belonging to and placed over them, are laid at the four corners, with the salt-cellars in front of them, between two table-spoons laid bowl to handle.

If French or light wines are served, they may be placed in the original bottles in ornamental wine vases, between the top and bottom dishes and the vase of flowers, with the corks drawn and partially replaced.

The dishes generally served for luncheons are the remains of cold meat neatly trimmed and garnished; cold game, hashed or plain; hashes of all descriptions; curries; minced meats; cold pics, savoury, fruit, or plain; plainly-cooked cutlets, steaks, and chops; omelettes; bacon; eggs; devils and grilled bones; potatoes; sweetmeats; butter; cheese; salad and pickles. In fact, almost anything does for lunch, whether of fish, flesh, fowl, pastry, vegetables, or fruit.

Ale and porter are generally served, but occasionally sherry, marsala, port, or home-made wines, are introduced, with biscuits and ripe fruit.

A good housewife should always have something in the house ready to convert into a neat little luncheon, in case a few friends drop in to what some are pleased to call a "tiffin;"

and it is astonishing how a really handsome-looking affair may be made out of the remains of the dinner served the day before; some handsome glass, a sprinkle of good plate, a few flowers, some good ale, or a little wine, and above all, a hearty welcome.

**NAPKINS.**—Dinner napkins should be about twenty-eight inches broad, and thirty inches long. They may be folded in a variety of ways, which impart a style to a table, without adding much to the expense, and may be readily accomplished with a little practice and attention.

## NO. II.—DINNERS.

**DINNERS.**—The appearance a dinner-table presents does not depend so much upon a profuseness of viands, as upon the neatness, cleanliness, and well-studied arrangement of the whole. Taste, if well-directed, may produce a handsome dinner; whereas three times the amount of money may be expended upon another, and yet not make even a respectable appearance.

We cannot too strongly urge the necessity of having things done in the same manner every day as when there is company. The servants become accustomed to waiting properly, things are always at hand, and they do not appear awkward when visitors drop in; then everything is regular, and goes on smoothly.

**TO LAY THE CLOTH.**—The table should be well polished, and then covered with a green baize cloth, over which a fine white damask one should be spread. If the white cloth is to be kept on after dinner, it is customary to spread a small cloth at either end of the table where the large dishes are placed, to protect the long cloth from accidental spots arising from gravy, &c.; these slips are removed after dinner, and the cloth cleaned with crumb brushes. In some houses an entire upper cloth is placed upon the table instead of slips, and this being removed after dinner, does not require the tedious process of brushing the table-cloth.

When the cloth has been spread, place carafes, with the tumblers belonging to and placed over them, between every four persons, a salt-cellar between every third person, and a large and small knife, fork, and spoon to each guest, with two wine-glasses, a champagne glass, and a tumbler, to the right of each, and the bread placed in or under folded napkins, between the knives, forks, and spoons; and at grand entertainments or public dinners, the name and rank of each guest neatly written on a card in front of the napkin, so as to prevent confusion and jealousy. The centre ornament, usually a *candelabrum*, *plateau*, an *epergne*, or a vase of artificial flowers,

must now be set on, and the mats for the various dishes arranged; then the wine-coolers or ornamental vases placed between the centrepiece and the top and bottom dishes, with the wines in the original bottles, loosely corked; the spoons for assisting the various dishes, asparagus tongs, fish knife and fork or slice, and carving knives and forks, are placed in front of the respective dishes to which they belong; and knife-rests opposite to those who have to carve: with a bill of fare, and a pile of soup-plates before those who have to assist the soup.

*In arranging or laying out a table, several things require particular attention, and especially the following:—*

*Plate* should be well cleaned, and have a bright polish; few things look worse than to see a greasy-looking epergne and streaky spoons. *Glass* should be well rubbed with a wash-leather dipped in a solution of fine whiting and stone-blue, and then dried; afterwards it should be polished with an old silk handkerchief. *Plates and dishes* should be hot, otherwise the guests will be disgusted by seeing flakes of fat floating about in the gravy. *Bread* should be cut in pieces about an inch thick, and each round of a loaf into six parts; or, if for a dinner party, dinner rolls should be ordered. The bread is placed under the napkins, or on the *left* of each guest if dinner napkins are not used, some of the bread being placed in a bread-tray covered with a crotchet-cloth upon the sideboard. *Lights*, either at or after the dinner, should be subdued, and above the guests, if possible, so as to be shed upon the table, without intercepting the view. *Sauces*, either bottle, sweet, or boat—*vegetables*, and sliced cucumber, or glazed onions for stubble goose, should be placed upon the sideboard; a *plate basket* for removing the soiled plates is usually placed under the sideboard, or some other convenient part of the room; and *two knife trays*, covered with napkins, are placed upon a butler's tray; these are used for removing soiled carvers and forks, and the soiled silver. It is useful to have a large-sized bradawl, a cork-screw, and funnel, with strainer; the former to break the wire of the champagne bottles, and the latter to strain port wine, if required to be opened during dinner.

*To lay out the Sideboard or Tray.*—Little requires to be done, except to arrange the silver, knives, cruet, and various dishes to be placed there.

*To place the Dishes on the Table.*—Each servant should be provided, at large dinners, with a bill of fare, and instructed, at small ones, where the dishes are to be placed. No two dishes resembling each other should be near the same part of the table. *Soups* or broth should always be placed at the head of the table; if there are two, top and bottom; if four,

top, bottom, and two sides, opposite each other, or alternately with fish. *Fish* should be placed at the head of the table; if there are two sorts, have fried at the bottom and boiled at the top; if four, arrange the same as the soup. We may observe, that a white and a brown, or a mild and a high-seasoned soup, should occupy either side of the centrepiece, and that it looks handsomer to have fried and boiled fish opposite each other, but they should never be placed upon the same dish. Fish is generally served upon a napkin, the corners of which are either turned in or thrown over the fish, or upon a piece of simple netting, which is turned in all round; but we recommend our readers to use the elegant serviette, as being more stylish.

*The first course* generally consists of soups and fish, which are removed by the roasts, stews, &c., of the second course.

When there are two roasts, one should be white, and the other brown. Removes are generally placed upon large dishes, for, as they supply the place of the fish and soups, they constitute the principal part of the dinner. What are termed *flanes* are not so large as the removes, nor so small as the *entrées* or made-dishes, and are generally served in a differently-formed dish. They are seldom used except when there are eighteen or twenty persons.

*Entrées*, or made dishes, require great care in placing them upon the table, otherwise the gravy slops over and soils the dish; they are, therefore, usually served with a wall of mashed potatoes, rice, or other vegetables, to keep them in their proper place. They should also be served as hot as possible.

When there is but one principal dish, it should be placed at the head of the table. If three dishes, the principal to the head, and the others opposite each other, near the bottom; if four, the largest to the head, the next size to the foot, and the other two at the sides; if five, place the same as for four, with the smallest in the centre; if six, place the same as for four, with two small dishes on each side; if seven, put three dishes down the centre of the table, and two on each side; if eight, four dishes down the middle, and two on each side, at equal distances; if nine, place them in three equal lines, but with the proper dishes at the top and bottom of the table; if ten, put four down the centre, one at each corner, and one on each side, opposite the vacancy between the two central dishes; or four down the middle, and three on each side, opposite the vacancies of the centre dishes; if twelve, place them in three rows of four each, or six down the middle, and three at equal distances on each side. If more than twelve, they must be arranged on the same principles, but varying according to number.

Oval or circular dining-tables require to have the dishes arranged in a shape corresponding to the table.

*When there are only two courses*, the first generally consists of soups and fish, removed by boiled poultry, ham, tongue, stews, roasts, ragouts, curries, or made-dishes generally, with vegetables. The second consists of roasted poultry or game at the top and bottom, with dressed vegetables, maccaroni, jellies, creams, preserved fruit, pastry and general confectionery, salads, &c. It is generally contrived to give as great a variety as possible in these dinners: thus—a jelly, a cream, a compôte, an ornamental cake, a dish of preserved fruit, fritters, a blanemange, a pudding, &c.

After the third course has been removed, cheese, ornamented butter, salad, radishes, celery in a glass bowl, or on a dish, sliced cucumber (and at small parties, marrow-bones), are usually served. A marrow-spoon, cheese-scoop, and butter-knife, being required upon the table, are to be placed near to the dishes; a knife and fork near the celery, and a pair of salad-scissors, or a fork and spoon in the bowl with the salad.

The cheese may be served in a glass bowl, and handed round from right to left: or if a Stilton, surrounded with the elegant serviette, and placed upon the cheese-cloth. The bread may be served as usual, or the cheese-snaps piled up on a crochet cloth, in a plated bread-basket placed in the centre.

### NO. III.—DESSERTS, TEAS, AND SUPPERS.

**THE DESSERT.**—The dessert may consist of merely two dishes of fruit for the top and bottom; dried fruits, biscuits, filberts, &c., for the sides and corners; and a cake for the centre.

When the party is large, and ices are served, the ice-plates are placed round the table, the ice-pails at both ends of the table, and dishes with wafer-biscuits at the sides. Some persons have the ices served in glass dishes, which, together with the wafer-biscuits, are handed round before the usual dessert.

When there is preserved ginger, it follows the ices, as it serves to stimulate the palate, so that the delicious coolness of the wines may be better appreciated.

The side and corner dishes usually put on for dessert, consist of:—Compôtes in glass dishes; frosted fruit served on lace-paper, in small glass dishes; preserved and dried fruits in glass dishes; biscuits, plain and fancy; fresh fruit served in dishes surrounded with leaves or moss; olives, wafer-biscuits, brandy-scrolls, &c.

The centre dishes may consist either of a savoy or an ornamental cake, on an elevated stand—a group of waxen fruit, surrounded with moss—a melon—a pine-apple—grapes—or a vase of flowers.



Each plate should contain a knife, fork, and spoon, with two wine-glasses, arranged upon a d'oyley.

TEA.—If after a dinner party, the tea is generally handed round by two servants, the one having tea and coffee, with hot milk, cream, and sugar upon one tray; the other having thinly-cut and rolled bread and butter, biscuits, and cake, upon another tray.

If served at an evening party or dance, a servant assists the guests, as they arrive, to tea or coffee, which is ranged upon a side-table in a small room. The tea and coffee occupy the two ends of the table, on either side of the urn, which is placed in the centre and back. In front of the urn are ranged the sugar-candy for coffee, sugar, hot milk, cream, bread and butter, cake, and biscuits. When the guests have been assisted, they are ushered into the presence of the host and hostess.

Tea, when only for a small party, may be brought in upon a tray, the tea and coffee-pots occupying the centre of the tray; the cups and saucers the front; and the hot milk, cream, slop-bason, and sugar, the ends. The urn is placed at the back of the tray; and the bread and butter, cut or not, with cake, biscuits, muffins, crumpets, or toast, at the sides.

SUPPERS.—Hot suppers are now seldom served; for people dine later than they did formerly; and, besides being more expensive than cold ones, they also give more trouble.

The great secret of laying out a supper consists in arranging the china, glass, silver, linen, lights, confectionery, substantial, trilles, flowers, and other articles, with a due regard to form, colour, size, and material.

A supper table should neither be too much crowded, nor too scanty, nor scattered and broken up with small dishes. Two dishes of the same description should not be placed near to each other: dishes should not be heaped up, as if for a ploughman's repast, but contain sufficient to make them look well, without being over or under-done as regards quantity.

## ARTICLES FOR THE TABLE

IN SEASON FOR EACH MONTH OF THE YEAR.

## JANUARY.

*Meats.*—Beef, mutton, veal, pork, house-lamb.*Poultry.*—Pheasants, partridges, hares, rabbits, woodcocks, snipes, turkeys, pullets, capons, fowls, and pigeons.*Fish.*—Oysters, prawns, crabs, lobsters, cray-fish, whittings, smelts, turgeon, skate, turbot, plaice, thornback, flounders, perch, tench, and carp.*Vegetables.*—Cabbage and sprouts, sorrel, endive, spinach, beet-root, celery, scorzanera, potatoes, parsnips, turnips, broccoli, shalots, lettuces, cresses, salsify, cucumbers, and asparagus; mushrooms all the year.*Fruits.*—Pears, apples, nuts, grapes, medlars, and walnuts.

## FEBRUARY AND MARCH.

All meats and game as in the former month, with the addition of chickens and ducklings.

*Fish.*—Exactly as last month, excepting cod, which is not supposed to be quite so good, up to July.*Vegetables.*—Just the same as the previous month, only now you have kidney beans.*Fruits.*—Apples and pears, and forced strawberries.

## APRIL, MAY, AND JUNE—ONE QUARTER.

*Meats.*—Beef, mutton, veal, lamb, and in JUNE venison.*Poultry.*—Pullets, fowls, chickens, ducklings, pigeons, rabbits, and leverets.*Vegetables* as before, only in MAY early potatoes, peas, radishes, French beans, early cabbages, carrots and turnips, cauliflowers, asparagus, artichokes, and all kinds of salad, but this is forced.*Fruits.*—In JUNE, strawberries, cherries, melons, green apricots, currants, and gooseberries for tarts only.*Fish.*—Carp, soles, tench, smelts, eels, trout, turbot, lobsters, chub, salmon, herrings, cray-fish, mackerel, crabs, prawns, and shrimps.

## JULY, AUGUST, AND SEPTEMBER.—SECOND QUARTER.

*Meats.*—These are not different from the former months, except pork, which commences in September.

*Poultry.*—Pullets, fowls, chickens and rabbits, pigeons and green geese, leverets, turkeys, poults, the two former months; wheatears and geese in September.

*Fish.*—Cod, haddocks, flounders, skate, thornback, mullet, pike and carp, eels and shell fish, but no oysters; mackerel in July, it is not so good in August.

*Vegetables.*—All as the previous months; peas and beans.

*Fruits.*—JULY, strawberries, gooseberries, pine apples, plums of all kinds, cherries, apricots, raspberries, melons, damsons, white and red currants, pears, apples, grapes, nectarines, and peaches.

In AUGUST and SEPTEMBER peaches, plums, filberts, figs, mulberries, cherries, apples and pears, nectarines, grapes, pines and melons, strawberries.

### OCTOBER.

*Meats* do not differ; this is the season for good doe venison.

*Poultry and Game.*—Fowls of all kinds as the former quarter, pheasants from the 1st October, partridges, larks, hares, wild ducks late in the month, teal, snipes, widgeon, and grouse.

*Fish.*—Dories, smelts, pike, perch, halibuts, brills, carp, salmon, trout, barbel, gudgeon, tench, all shell fish.

*Vegetables* are now as in January month.

*Fruits.*—Peaches, pears, figs, bullaces, grapes, apples, medlars, damsons, filberts, walnuts, nuts, quinces.

### NOVEMBER.

*Meats.*—Beef, mutton, veal, pork, house lamb, doe venison.

*Poultry, game, fish, vegetables, and fruits.*—As the last month.

### DECEMBER.

*Meats* as the former month.

*Poultry.*—Geese, turkeys, pullets, pigeons, capons, fowls, rabbits, hares, snipes, woodcocks, larks, pheasants, sea-fowls, Guinea fowls, wild ducks, teal, widgeon, grouse, and dunbirds.

*Vegetables.*—As in the last month.

*Fish.*—Turbot, gurnets, soles, sturgeon, carp, gudgeon, eels, codlings, dories, and shell fish of all kinds.

## ON CARVING.

ONE of the most important acquisitions in the routine of daily life is the ability to carve well, and not only well but elegantly. It is true that the modes now adopted of sending meats, &c., to table, are fast banishing the necessity for promiscuous carving from the richly-served boards of the wealthy; but in the circles of middle life, where the refinements of cookery are not adopted, the utility of a skill in the use of a carving-knife is sufficiently obvious.

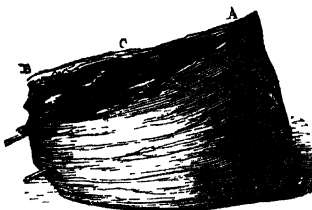
Ladies ought especially to make carving a study; at their own houses, they grace the table, and should be enabled to perform the task allotted to them with sufficient skill to prevent remark, or the calling forth of eager proffers of assistance from good-natured visitors near, who probably would not present any better claim to a neat performance.

Carving presents no difficulties; it simply requires knowledge. All displays of exertion or violence are in very bad taste; for if not proved an evidence of the want of ability on the part of the carver, they present a very strong testimony of the toughness of a joint or the more than full age of a bird: in both cases they should be avoided. A good knife of moderate size, sufficient length of handle, and very sharp, is requisite; for a lady it should be light, and smaller than that used by gentlemen. Fowls are very easily carved; and joints, such as loins, breasts, fore-quarters, &c., the butcher should have strict injunctions to separate the joints well.

The dish upon which the article to be carved is placed should be conveniently near to the carver, so that he has full control over it: for if far off, nothing can prevent an ungracefulness of appearance, nor a difficulty in performing that which in its proper place could be achieved with ease.

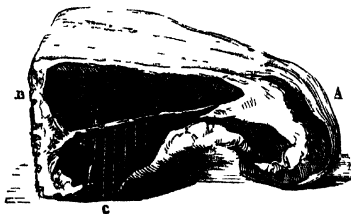
In serving fish, some nicety and care must be exercised; here lightness of hand and dexterity of management is necessary, and can only be acquired by practice. The flakes which, in such fish as salmon and cod, are large, should not be broken in serving, for the beauty of the fish is then destroyed, and the appetite for it injured.

In the following directions, accompanied by diagrams, we have endeavoured to be as explicit as possible; but while they will prove as landmarks to the uninitiated, he will find that practice alone will enable him to carve with skill and facility.



Aitch-Bone.

inch, in order to arrive at the juicy part of the meat at once. Carve from A to B; let the slices be moderately thin—not too thin; help fat with the lean in one piece, and give a little additional fat which you will find below c; the solid fat is at A, and must be cut in slices horizontally. The round of beef is carved in the same manner.



Sirloin of Beef

**THE SIRLOIN OF BEEF.** The under part should be first served, and carved as indicated in the engraving, across the bone. In carving the upper part the same directions should be followed as for the ribs, carving

either side, or in the centre, from A to B, and helping the fat from D.

**RIBS OF BEEF.** There are two modes of carving this joint; the first, which is now becoming common, and is easy to an amateur carver, is to cut across the bone, commencing in the centre, and serving fat from A, as marked in the engraving of the sirloin, or it should be carved in slices from A to C, commencing either in the centre of the joint or at the sides. Occasionally the bones are removed, and the meat formed into a fillet; it should then be carved as a round of beef.

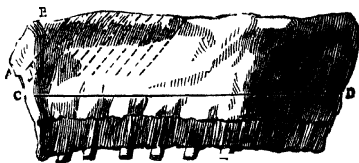
**FILLET OF VEAL.** Cut a slice off the whole of the upper part in the same way as from a round of beef, this being, if well

roasted, of a nice brown, should be helped in small pieces with the slices you cut for each person. The stuffing is skewered in the flap, and where the bone comes out there is some placed; help this with the meat, with a piece of the fat.



Fillet of Veal.

**NECK OF VEAL.** Were you to attempt to carve each chop, and serve it, you would not only place a gigantic piece upon the plate of the person you intended to help, but you would waste much time, and should the verte-



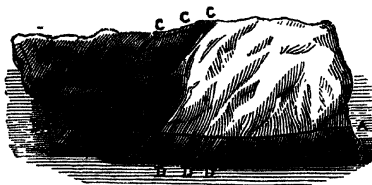
Neck of Veal.

bæ have not been jointed by the butcher, you would find yourself in the position of the ungraceful carver, being compelled to exercise a degree of strength which should never be suffered to appear, very possibly, too, assisting gravy in a manner not contemplated by the person unfortunate enough to receive it. Cut diagonally from B to A, and help in slices of moderate thickness; you can cut from C to D in order to separate the small bones, divide and serve them, having first inquired if they are desired.

**LOIN OF VEAL.** This joint is sent to table served as a sirloin of beef. Having turned it over, cut out the kidney and the fat, return it to its proper position, and carve it, as in the neck of veal, from B to A; help with it a slice of kidney and fat. The kidney is usually placed upon a dry toast when removed from the joint.

**SHOULDER OF VEAL** is sent to table with the under part placed uppermost. Help it as a shoulder of mutton, beginning at the knuckle end.

**THE BREAST OF VEAL.** Separate the ribs from the brisket, cutting from A to B; these small bones are the sweetest and mostly chosen: you will cut them as at D D D, and serve. The long ribs are divided as at C C C; and having ascertained the



Breast of Veal.

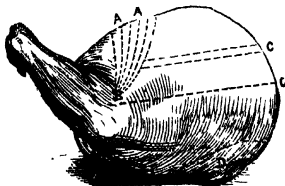
preference of the person, help accordingly; at good tables the scrag is not served, but is found, when properly cooked, a very good stew.



Half of Calf's Head.

**CALF'S HEAD.**  
There is much more meat to be obtained from a calf's head by carving it one way than another. Carve from A to B, cutting quite down to the bone. At the fleshy part of the neck end you

will find the throat sweetbread, which you can help a slice of with the other part; you will remove the eye with the point of the knife and divide it in half, helping those to it who profess a preference for it; there are some tasty, gelatinous pieces around it which are palatable. Remove the jaw bone, and then you will meet with some fine-flavoured lean; the palate, which is under the head, is by some thought a dainty, and should be proffered when carving.

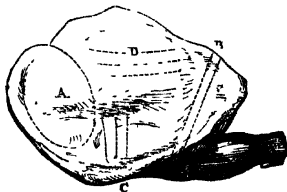


Shoulder of Mutton.

**A SHOULDER OF MUTTON.**  
This is a joint upon which a great diversity of opinion exists, many professing a species of horror at its insipidity; others finding much delicacy of flavour in certain parts. In good mutton there is no doubt but that, if properly managed, it is an excellent joint, and if judiciously

carved, will give satisfaction to all who partake of it. It should be served and eaten very hot. It is sent to table lying on the dish as shown in the annexed engraving. Commence carving from A to B, taking out moderately thin slices in the shape of

a wedge; some nice pieces may then be helped from the blade bone, from c to B, cutting on both sides of the bone. Cut the fat from D, carving it in thin slices. Some of the most delicate parts, however, lie on the under part of the shoulder; take off thin pieces horizontally from B to c, and from A; some tender slices are to be met with at D, but they must be cut through as indicated.

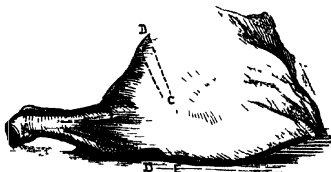


A Shoulder of Mutton.

The shoulder of mutton is essentially a joint of tit-bits, and therefore, when carving it, the tastes of those at table should be consulted. It is a very insipid joint when cold, and should therefore be hashed if sent to table a second time.

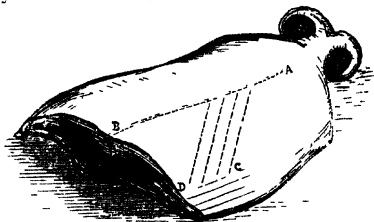
#### LEG OF MUTTON.

The under or thickest part of the leg should be placed uppermost, and carved in slices moderately thin, from B to C. Many persons have a taste for the knuckle, and this question should be asked, and, if preferred, should



Leg of Mutton.

be assisted. When cold, the back of the leg should be placed uppermost, and thus carved; if the clamp bone is requested, and some persons regard it as a dainty, hold the shank with your left hand, and insert your knife at D, passing it round to E, and you will remove it.



Saddle of Mutton.



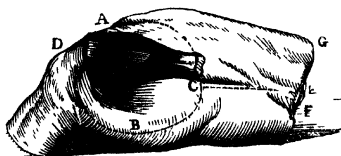
**SADDLE OF MUTTON.** The tail end is divided in the engraving, and the kidneys skewered under each division; this is a matter of taste, and is not always done. Carve from A to B in thin slices, help fat from C to D. You may help from the vertebrae on both sides of the loin, and then carve crosswise as marked in the engraving, which gives you both fat and lean; help a slice of kidney to those who desire it.

**THE LOIN OF MUTTON,** if small, should be carved in chops, beginning with the outer chop; if large, carve slices the whole length. A neat way is to run the knife along the chine bone and under the meat along the ribs; it may then be cut in slices as shown in the engraving of the saddle of mutton; by this process fat and lean are served together; your knife should be very sharp and it should be done cleverly.

**NECK OF MUTTON,** if the scrag and chine bone are removed, is carved in the direction of the bones.

**THE SCRAG OF MUTTON** should be separated from the ribs of the neck, and when roasted the bones assisted with the meat.

**HAUNCH OF MUTTON** is carved as haunch of venison.

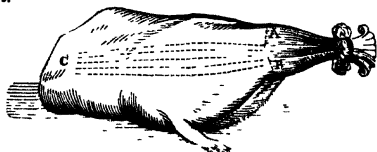


Fore Quarter of Lamb.

**FORE QUARTER OF LAMB.** Place your fork near the knuckle, and cut from A to C, to B, and on to D; pass your knife under, lifting with the fork at the same time. The juice of half a lemon or Seville orange which has been sprinkled with salt and pepper, is then squeezed under the shoulder, and a slice of fresh butter placed there also, the parts are reunited until the butter is melted, and the shoulder is then placed upon a separate dish; separate the neck from the ribs, from E to D, and then assist the breast G, or the neck F, according to the palate of your guest.

**HAUNCH OF VENISON.** Have the dish placed before you so that the loin is nearest to you, and the knuckle farthest; then cut from A to B, sufficiently near the knuckle to prevent the escape of any gravy; then make your first cut from A to C, with a slanting cut, and then let each succeeding slice be sloping, so that all the gravy may be retained in the hollow thus formed.

the fat will be found at the left side, and must be served with the meat.

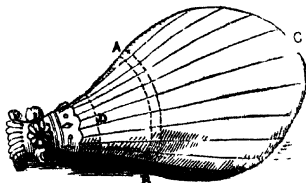


Haunch of Venison.

**KID**, if kept until the age at which lambs are killed, is served and carved in the same manner; if killed at a month or five weeks, they are roasted whole, and carved in the kitchen.

**PORK.** The leg when sent to table should be placed with the back uppermost and the crackling be removed; if sufficiently baked, this may be done with ease; the meat should be served in thin slices cut across the leg, the crackling being served with it, or not, according to taste; the loins are cut into the pieces as scored by the butcher.

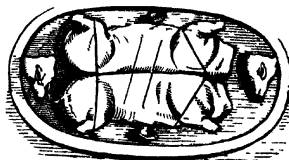
**HAM.** It is served as placed in the engraving, and should come to table ornamented. Carve from A to B, cutting thin slices slantingly, to give a wedge-like appearance. Those who prefer the hock carve at D, in the same direction as from A to B, then carve from D to C, in thin slices, as indicated in the diagram.



Ham.

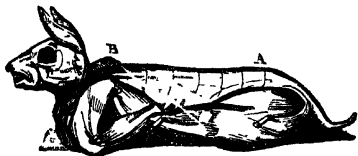
**BOILED TONGUE.** Carve across the tongue, but do not cut through; keep the slices rather thin, and help the fat from underneath.

**SUCKING PIG.** The cook should send a roast pig to table as displayed here, garnished with head and ears, carve the joints in the direction shown by the lines in the diagram, then divide the ribs, serve with plenty of sauce; should one of the joints



Roast Pig.

be too much, it may be separated: bread sauce and stuffing should accompany it. An ear and the jaw are favourite parts with many people.



Hare.

**HARE.** Cut slices from B to A of moderate thickness. When the hare is young, you can, after removing the shoulders and legs, cut across

the back, and divide it into several pieces; this is not practicable with a full grown hare, unless it is boned: the shoulders and legs are easily removed by placing the knife between them, and turning them back, the joint will disclose itself and can then be separated. The head should not be removed until the last, divide it from the neck, remove the lower jaw, then cut through the division which appears from the nose to the top of the skull, and lay it open. The stuffing should be given with whatever portion may be helped.

**ROAST RABBITS** are carved in the same manner.



Boiled Rabbit.

**BOILED RABBIT.** Remove the legs and shoulders, they very easily separate, divide the back into two parts, and by holding the fork firmly in the back, and passing the knife underneath, near

the middle, and bending it back, this is accomplished readily. The most tender part is on the loins, the meat there is of a very delicate flavour; liver should be helped with it.



Roast Turkey.

**POULTRY.** Poultry requires skilful carving; the requisites are grace of manner, ease in the performance, a perfect knowledge of the position of the joints, and the most complete mode of dissecting, so as to obtain the largest quantity of meat. In no case is

this ability more demanded than in carving a roast turkey. Unless this is done well, there is not only much waste, but

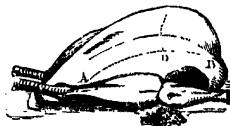
the appearance of the turkey is spoiled. You will commence by carving slices from each side of the breast, in the same directions as the lines marked in the engraving, cutting from A to B. Now remove the legs, dividing the thighs from the drumsticks, and here an instrument termed a disjoiner will be found serviceable, for unless the turkey be very young, and the union of the joints very accurately taken, dislocation becomes difficult: the disjoiner effects the separation at once, and it possesses also the advantage of enabling the carver to divide a thigh into two, thus permitting a less bulky portion of a part much esteemed to be served. The pinions and that portion of the body removed with it, are always a delicacy, and care should be taken to carve them nicely; the joint of the pinion will be found at n. The stuffing, whether truffles or whatever it may be made of, you will obtain by making an opening at c.

**BOILED TURKEY** is trussed in a different fashion to the roast, but the same directions given for the first applies to the second. The legs in the boiled turkey being drawn into the body may cause some little difficulty at first in their separation, but a little practice will soon surmount it.

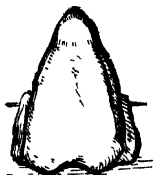


Boiled Turkey.

**ROAST FOWL.** This operation is a nice and skilful one to perform; it requires both observation and practice. Insert the knife between the legs and the side, press back the leg with the blade of the knife, and the joint will disclose itself: if young it will part, but at best, if judiciously managed, will require but a nick where the joints unite. Remove your wing from D to B, cut through and lay it back as with the leg, separating the joint with the edge of your knife, remove the merrythought and neck bones next, this you will accomplish by inserting the knife and forcing it under the bones, raise it and it will readily separate from the breast. You will divide the breast from the body by cutting through the small ribs down to the vent, turn the back uppermost, now put your knife into about the centre between the neck and rump, raise the lower part firmly yet gently, it will easily separate, turn the neck or rump from you, take off the side bones and the fowl is carved.



Roast Fowl.



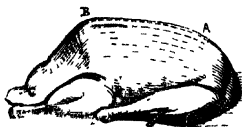
Boiled Fowl (breast).



Boiled Fowl (back).

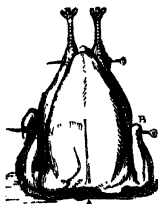


In separating the thigh from the drumstick, you must insert the knife exactly at the joint, as we have indicated in the engraving; this however will be found to require practice, for the joint must be accurately hit, or else much difficulty will be experienced in getting the part asunder. There is no difference in carving roast and boiled fowls, if full grown; but in a very young fowl when roasted, the breast is served whole. The wings and breast are in the highest favour, but the leg of a young fowl is an excellent part. Capons when very fine and roasted, should have slices carved from the breast.



Roast Goose.

GOOSE. Follow with your knife the lines marked in the engraving, A to B, and cut slices; then remove the wing, and if the party be large, the legs must also be removed, and here the *disjoiner* will again prove serviceable. The stuffing, as in the turkey, will be obtained by making an insertion at the apron c.



Pheasant.

PHILASANT. Clear the leg by inserting the edge of the knife between it and the body, then take off the wings, B to A, but do not remove much of the breast with them, you are thus enabled to obtain some nice slices; the pheasant is then carved as a fowl. The breast is first in estimation, then the wings, and after these the merrythought; lovers of game prefer a leg.

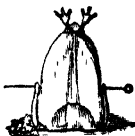
**PARTRIDGE.** Separate the legs, and then divide the bird into three parts, leaving each leg and wing together. The **breast** is then divided from the back, and **helped** whole, the latter being assisted with any of the other parts. When the party consists entirely of gentlemen only, the bird is divided into two by cutting right through from the vent to the neck.



Partridge.

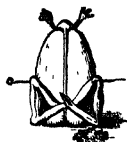
**QUAILS, LANDRAIL, WHEATEARS, LARKS,** and all small birds are served whole.

**WILD DUCK AND WIDGEON.** The breast of these fowls being the best portion, is carved in slices, which, being removed, a glass of old port made hot is poured in, the half of a lemon seasoned with cayenne and salt should then be squeezed in the slices, relaid in their places, and then served, the joints being removed the same as in other fowl.



Pigeon (breast.)

**PIGEON.** Like woodcock, these birds are cut in half, through the breast and back, and helped.



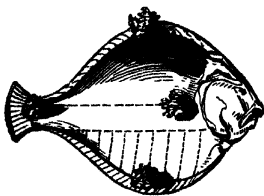
Pigeon (back).

## FISH.

Fish should never be carved with steel; assisting requires more care than knowledge; the principal caution is to avoid breaking the flakes. In carving a piece of salmon as here engraved, cut thin slices, as from A to B, and help with it pieces of the belly in the direction marked from C to D; the best flavoured is the upper or thick part.

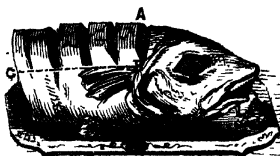


Middle Cut of Salmon.



Turbot.

ting right through. Flounders are served whole.



Cod's Head.

c; serve also a piece of liver. Many choice parts lie in this dish, and by inquiry you will soon ascertain which they are.



A Dish of Mackerel.

MACKEREL should always be sent to table head to tail, divide the meat from the bone by cutting down the back lengthwise, the upper part is the best. All small fish, such as pilehards, herrings, smelts, mullets, &c., are served whole.



Fried Whiting.

WHITINGS when fried have the tail passed through the eyes, and fastened. They are eaten thus.

JACK or PINE are served in many ways. When baked, the back and belly should be slit up, and each slice gently drawn downwards; by this means fewer bones will be given.

## SOUPS.

## MEAT SOUPS.

THERE is no dish, perhaps, that comes to table, which gives such general satisfaction as well-prepared soup; let the appetite be vigorous or refined, an excellent soup will invariably prove grateful to it; therefore, it should be the province of the cook constantly to be in a position to produce it at a short notice.

There should always be plenty of dried herbs in the store closet; these may be purchased chiefly in quantities at the beginning of the autumn, of any market-gardener, and kept at hand. Franklin tells us that "everything should have its place, and there should be a place for everything." The multiplicity of articles required by a cook should induce her to bear this maxim in mind. Herbs may be very well kept, as indeed, they usually are, in paper bags; *they should be all labelled*. When time is an important object, the necessity for this is obvious—they are always to be had when wanted, and the bag should be immediately replaced after using.

There should be a saucepan, or kettle of iron well tinned, kept for soup only; and remember in using that, the lid of the stock-pot *should fit tightly*. The inexperienced reader will understand by the term "stock-pot," that soups being of two kinds, brown and white, have different foundations, that of brown being always beef, and that of white, veal; there are many ingredients in each, and it is the various articles which, when put together, are called "stock," hence the soup utensil is technically termed the stock-pot.

## STOCK FOR BROWN SOUP.

Let the kettle in which the soup is to be prepared be perfectly clean and dry; the hands of the cook should be so likewise; then take about a pound of beef, which should be lean, and may be either shin, leg, ox-cheek, or from the clod; indeed, from any of the inferior parts, always remembering it must be lean; cut it in slices, and place it at the bottom of the saucepan, with a tolerable-sized piece of salt butter, and a little water to prevent burning, but let the quantity be small; add a piece of lean bacon, cut in slices also; if the quantity be large, about a fourth the quantity of the bacon to the beef will suffice, but when the quantity of beef is small, the proportion



of bacon should be nearly equal; cover the lid down close, and extract the gravy, permitting it nearly all to re-enter the meat, and then pour sufficient *boiling* water for the quantity of soup required, adding two or three onions if small, sweet herbs cut small, with a few cloves, and let it stew slowly for four or five hours, proportionably to the quantity of meat. When the meat is quite tender, this will form the foundation for all the best brown soups, and, if well done, also makes a delicious *gravy* soup; if it should require browning, refer to the receipt for colouring soups and gravies.

Stock, in its composition, is not confined to the above receipt; any meats or bones, stewable, will be useful in the stock-pot; pieces of beef, from any part from which gravy can be extracted, bones, shin-bones, brisket-bones, tops of ribs, ox-cheek, pieces of mutton, bacon, ham, bones of either legs, heads of fowls, geese, or turkeys, veal, knuckle, or other parts; game, hare, pheasant, partridges, if they be *old*, and fit for no other purpose; indeed, anything which is fit and proper to be eaten in the form of animal food, and in any degree resolvable into a jelly, will assist in making stock.

To this medley of ingredients, which it will be found on trial will produce the best soup that can be made, add carrots cut thin in slices, herbs, onions, pepper, and salt; when it has stewed slowly for a short time, pour in the boiling water in proportion to the quantity of meat and soup required; then stew it until it is of a rich consistency, take it from the fire, let it cool, and remove the pot. If required the following day, care should be taken that the deposit or sediment is removed, as also the fat, previous to warming; if kept long, the pans must be changed; there is as much danger in red glazed earthenware as in metal pans; the latter should never be employed to keep gravies in, if possible. Wherever greater richness is required, it may be obtained by the addition of the jelly of cow-heel, or a lump of butter and flour.

Soup is richer and better for being made a day, or even two or three days, previously to its being required, if it be warmed each day; to be really good, it must be well stewed.

#### STOCK FOR WHITE SOUPS.

This is a soup the foundation of which is veal, (the knuckle, the scrag, or calf's head being the best meat for the purpose,) an old fowl, a little ham or bacon, mutton, sheep's head, indeed nearly the same ingredients as for brown soups, save that there must not be much beef, and the proportion of ham and bacon smaller in the latter than the former, and when made for white sauce, care must be taken to leave out the pepper.

## WHITE SOUP.

General directions for white stock have been given, but to prevent mistake, take a knuckle of veal, separated into three or four pieces, a slice of ham as lean as possible, a few onions, thyme, cloves, and mace, stew twelve or fourteen hours, until the stock is as rich as the ingredients can make it; an old fowl will make it much richer, if added. This soup must be made the day before it is required; when removed from the fire, after being sufficiently stewed, let it cool, and then remove the fat; add to it four ounces of pounded blanched almonds, let it boil slowly, thicken it with half a pint of cream and an egg; it should boil slowly for half an hour, and then be served.

## BEEF GRAVY.

Cut a piece of the check or neck into pieces, strew some flour over it, mix it well with the meat, and put it into the saucepan with as much water as will cover it, an onion, a little allspice, pepper and salt, cover it close, and when it boils, skim it; then throw in a small crust of bread, or raspings, and stew it till the gravy is rich and good, then strain it off, and pour it into a sauce boat.

## GRAVY SOUP.

Nothing is better than shin of beef for this soup, though pieces of the rump and other parts are used; the shin should be sawed in several places, and the marrow extracted; this, if laid in the bottom of the saucepan, will take the place of butter; if marrow is not forthcoming, butter must be employed; take a fourth of the quantity of ham, stew gently until the gravy is extracted, care being taken it does not burn; a little water may be employed by the inexperienced, but not much; when it has nearly dried up again, put in herbs, a couple of carrots cut very small, pepper ground, salt, a little white sugar (this can be omitted, but it materially adds to the flavour); add boiling water in requisite quantity, and stew gently for five hours; when cold, remove the fat, and warm up as wanted.

## OX TAIL.

One tail will do for a tureen of soup; cut it into joints,—your butcher will cut it for you—blanch it a few minutes in water, then add some good clear second stock to the pieces, and let them gently boil until tender; skim off all grease from them; add sufficient consommé stock, also add exactly the same roots as for sauté soup, in shape and size similar to the roots you would cut for a haricot, and use small button





## BROTH.

Put the mouse round of beef, a knuckle-bone of veal, and a few shanks of mutton, into a deep pan, and cover it close with a dish of coarse paste; put water enough to cover the meat, and bake it till tender; when cold, let it stand in a cool place, covered close, and flavour it as you please.

## VEAL BROTH.

Stew a knuckle of veal; draw gravy as for stock, add four quarts of water, with celery, parsley, and an onion; simmer till reduced to half, then add two or three ounces of rice, but not until the soup is nearly cooked, so that when served the rice may be no more than done. Vermicelli may be used in preference, or for change.

## MUTTON BROTH.

Three pounds of scrag of mutton, put into two quarts of cold water, add onion, turnips, pepper, and salt, a few sweet herbs, and a little pearl barley; skim well, and boil four hours. These ingredients chiefly depend upon whether this dish is made for an invalid, if so, the omission of any of the ingredients will be regulated according to the advice of the medical attendant.

## SHEEP'S HEAD BROTH.

Split the sheep's head, and well wash it, take out the brains, let the head soak for an hour in cold water; boil three quarters of a pound of Scotch barley in eight quarts of water, and when it boils, put in the head with a neck of mutton; slice carrots thin, and cut turnips small, and add them with some salt; let it boil for three hours, and skim with care and frequency. When it has boiled two hours and a half add some onions chopped very fine. In warming up this soup it must be stirred gently over a clear fire, and allowed to boil no longer than three minutes.

## CHICKEN BROTH.

Joint a chicken, wash the pieces, put them into a stewpan with three pints of water, and add two ounces of rice, two or three blades of mace, some white pepper whole, and a pinch of salt: let it come to a boil, skim frequently, and simmer for three hours; boil for five minutes in the soup some vermicelli, and serve with it in the soup.

## SCOTCH BARLEY BROTH.

Throw three quarters of a pound of Scotch barley into some clean water, when thoroughly cleansed, place it with a knuckle

of veal in a stewpan, cover it with cold water, let it slowly reach a boil, keep it skimmed, add seven onions, and simmer for two hours; skim again, and add two heads of celery and two turnips cut in slices, or any shape it pleases the cook; add as much salt as required to make it palatable, and let it stew for an hour and a half—it must be well skimmed before the broth is dished; the meat must be previously removed and the broth alone sent to table. If it is intended to send the veal to table with it, dress it as follows:—take two pints of the broth and put it into a stewpan, over a clear fire, add two table-spoonfuls of flour to the broth, and keep the broth stirring as you shake it in, until it boils; then add a little cayenne pepper, two table-spoonfuls of port, boil for two minutes, strain it over the veal, and send to table.

## SOUPS OF POULTRY, GAME, ETC.

### GIBLET SOUP.

Scald and clean thoroughly two sets of goose giblets, or twice the number of duck giblets, cut them in pieces, and put them in three quarts of stock; if water is used instead of stock add a pound of gravy beef, a bunch of sweet herbs, a couple of onions, half a table-spoonful of the whole white pepper, as much salt, and the peel of half a lemon; cover all with water, then stew, and when the gizzards are tender strain the soup. Now put into a stewpan a paste made of an ounce of butter and a spoonful of flour, stir it over the fire until brown, pour in the soup, and let it boil, stirring it well all the while; in ten minutes skim and strain it, add a glass of Madeira, a salt-spoonful of cayenne, a dessert-spoonful of mushroom ketchup, squeeze in the juice of half a lemon, and serve up with the giblets in the soup; it should be sent to table as hot as possible.

### HARE SOUP.

An old hare is fitted only for soup or jugging. To render it into soup let it be cleaned, cut into pieces, and add a pound and a half or two pounds of beef, to which there is little or no fat; place it at the bottom of the pan, then add two or three slices of ham or bacon, or a little of both, a couple of onions, and some sweet herbs; add four quarts of boiling water, let it stew to shreds, strain off the soup, and take away the fat; reboil it, add a spoonful of soy or Harvey's sauce, and send to table with a few force-meat balls.

## PARTRIDGE SOUP.

When you have a brace of partridges which prove to be remarkably old, convert them into soup; skin and cut them up, cut a handsome slice of ham as lean as possible, and divide it in four, or cut as many thin slices, put them in the pan, add the partridges with an onion sliced, some celery, and four ounces of butter, brown nicely without burning, put them into the stewpan with three pints of water, throw in a few white peppers whole, a shank of mutton, salt it to palate; strain, add stewed celery, fried bread, and, previous to its boiling, skim very clean, and serve up.

## VELOUTÉ.

Take the cuttings and remains of any joints of fowls and veal you may happen to have, weigh four pounds, and put into a large stewpan, with some onions, carrots, parsley, scallions, three bay leaves, three cloves, and a ladleful of stock: put your stewpan upon a brisk fire, skim well, and be careful the meat does not stick; when enough reduced, add as much stock as will nearly fill the stewpan, salt it well, give it a boil, skim, and then put it on the side of the fire to simmer for two hours, after which strain it through a tammy; make a white *roux*; stir into it for ten minutes a few champignons, then pour on it, a little at a time, the above liquor, let it boil up once, then skim, and set it again by the side of the fire for an hour and a half; remove all fat, strain again, and then put by for use. The velouté should be colourless, the whiter it is the better.

## PIGEON SOUP.

Take half a dozen of the fattest pigeons you can get, roast them only sufficient to warm them through: cut the meat from the bones; flour the latter well, and pound them in a mortar; stew them in a pint and a half of good gravy, add a piece of butter rolled in flour, a bunch of tarragon, chervil, a few onions, shallots, parsley, and basil, a few turnips and carrots sliced, season with cayenne and one blade of mace. Boil slowly two hours, then pour, and pass through a cullender. Pulp through a tammy, and then with the flesh of the pigeons put them into a saucepan. Let it simmer one hour, and serve.

## MOCK TURTLE SOUP.

This soup, if well made, gives general satisfaction. Take a calf's head, thoroughly scraped and cleaned, the skin remaining on; place it in a soup-pot, to which add that part of the head of pickled pork which is free from bones, the fattest end,

observing that it should be soaked well in water previous to using, put in sweet herbs, a couple of onions, a head of celery, if large, a few truffles and morels, two if small, pounded mace and pepper, add plenty of water, without quite filling the saucepan, boil slowly until the meat has become tender, then remove it, and cut the meat from the bone into square pieces, break the bones and put them again into the soup, let it simmer for four or five hours, then place it where it can quickly cool, remove the fat, and strain the soup: thicken with flour and butter, add three table-spoonfuls of Harvey's sauce, four or five glasses of sherry or Madeira, and squeeze a whole lemon into it, add the meat of the head and the pork cut into well-shaped pieces, conclude with egg balls, or force-meat, or both, warm it and serve it will be found a delicious soup.

#### A FLAVOURING TO MAKE SOUP TASTE LIKE TURTLE.

Pour one ounce and a half of chalet wine into the same quantity of essence of anchovies, add a quarter of a pound of basil wine, half that quantity of mushroom ketchup, and stir in about half a tea-spoonful of curry powder: also add half an ounce of thin lemon peel, half a drachm of citric acid, and let it remain for a week. It will be found, when added to soup, to give the flavour of turtle.

### FISH SOUPS.

#### STOCK FOR WHITE OR BROWN FISH SOUP.

It must be understood that this stock will not keep long, three days being the utmost. Take two pounds and a half of English eels (silver eels as they are termed), they may be known from the Dutch by the white silvery appearance of the belly cut them in pieces about an inch and a half or two inches long, then cut up six fresh flounders and a pound and a half of skate. Put them in the pan with sufficient water to cover them, add two heads of celery, three parsley roots cut in shreds, an onion, and sweet herbs season with pepper, salt, and mace. The onion should be stuck with cloves, and a little of the liquor from any potted fish will improve the flavour, but must not be added until just previous to serving; cover close down, and simmer one hour and three quarters, then strain off for use. The only difference between this and brown soup is, that the fish must be first fried brown in butter. Fish soups may be most numerous; there is scarcely a fish which may not be used for this purpose; but the most available and easiest made are those which are composed of the cheaper kinds of fish.



## EEL SOUP.

Take any number of pounds of eels, according to the quantity required; add two-thirds water. If about three or four pounds of eels, add one onion, a small quantity of mace, a little pepper whole, sweet herbs, a crust of the top side of bread, cover down close, and stew till the fish separates, then strain. Toast slices of bread deep brown, but not to burn, and cut into triangular pieces or squares a piece of carrot, two inches long, cut into four slices lengthways, put into a tureen with the toast, and pour the soup on; boiling cream may be added, thickened with a little flour, but it should be rich enough without it.

## HADDOCK SOUP.

Pound in a mortar, with a pint of picked shrimps, the meat of a haddock, chop a handful of parsley very fine, and add the whole of the crumb of a French roll which has been steeped in cream; add one egg, and mix well together; make it into balls; stew down into broth two haddocks, seasoned with cayenne, and a little mace; pulp through a sieve the meat of the two haddocks, boil up with parsley, thicken with flour and butter, and serve with the force-meat balls in it.

## LOBSTER SOUP.

Extract the meat from the shells of four hen lobsters which have been boiled; put the spawn aside, beat the fins and small claws in a mortar; then place both in a saucepan, with two quarts of water, until the whole goodness of the fish has been drawn; then strain the liquor. Beat in a mortar the spawn, a lump of flour and butter; rub it through a sieve into the soup previously strained; simmer without boiling, that the colour may be preserved, ten minutes; squeeze in a piece of a lemon, with a little of the essence of anchovies. When this dish is sent to table as a feature, force-meat balls are served with it; they are made of minced lobster spawn, crumb of French roll, egg, and mace pounded; roll it in flour, and serve in the soup.

## MUSSEL SOUP.

Put two quarts of mussels into a saucepan, boil them until they open, take the mussel from the shells, separate the seaweed from them carefully, put them into a stewpan, with a lump of flour and butter, a handful of parsley, and sweet herbs; add three pints of rich gravy; simmer until reduced to a little more than half, and serve hot with sippets.

## OYSTER SOUP.

Beard four dozen oysters, preserve the liquor in opening them, which must be placed with the beards of the oysters in a stewpan; slice skate or sole, or any other fish (small fresh water fish will serve excellently well), and adding them, stew for five or six hours; strain and thicken it, adding two spoonfuls of soy or any fish sauce, or omit it, to taste. Add the oysters, and when they are warm through, serve.

## SKATE SOUP.

This is made of stock as just described, save that the proportion of skate should be increased. Add an ounce of vermicelli to the soup, which must be boiled for an hour. When ready to serve, beat up the yolks of a couple of eggs in half a pint of cream, and add it to the soup; heat a French roll through, soak it in the soup when the vermicelli is added, and serve with it.

## BROTH, FISH.

Set water over the fire in a kettle, according to the quantity of broth to be made, put in the roots of parsley, parsnip, and whole onions, a faggot of sweet herbs, a bunch of parsley, sorrel, and butter; let the whole be well seasoned; then put in the bones and carcasses of the fish, the flesh of which you have used for farces, also the tripes, the tails of cray-fish pounded in a mortar, and four or five spoonfuls of the juice of onions: let these be well seasoned and boiled, then strained through a sieve, put it back into the kettle, and keep it hot to simmer your soups and boil your fish.

## MILK SOUP.

Put into a quart of milk two table-spoonfuls of moist sugar, two bay leaves, and a little cinnamon; boil it, pour it into a dish in which you have previously laid some supports of toasted bread; simmer over a charcoal fire when the bread is soft; mix the yolks of two eggs well beaten with a little milk; put it in the soup, mix well all together, and serve up.

## VEGETABLE SOUPS.

## VEGETABLE SOUP.

There are numerous methods of making this soup, the variations depending upon the omission or addition of certain vegetables, and in the mode of serving the soup with them or without them. The following is as simple and as palatable as any:—

Collect whatever vegetables are in season, take equal quantities, turnips, carrots, cabbage, spinach, celery, parsley, onion, a little mint, &c.; add plenty of herbs, cut them fine, put them into the stewpan, in which has previously been placed some oil; stew gently until the vegetables become tender, then add two quarts of boiling water; stew a quarter of an hour, and serve.

#### ARTICHOKE (CALLED PALESTINE) SOUP.

About six pounds of Jerusalem artichokes, pared and cut into small pieces, three turnips, a head of white celery; put sufficient good white stock to cover the artichokes, and let it boil until quite tender; then rub all through a tammy; if too thick, thin it with good sweet milk; boil all together, add half a pint of cream, and season with sugar, salt, and cayenne pepper. Send upon a napkin some nice fried bread, cut in small dice, hot.

#### ASPARAGUS SOUP WITH GREEN PEAS.

Make a soup of roots, and, when strained, boil a pint of green peas in the liquor. Choose some middling-sized asparagus, cut them in pieces about three inches long, blanch them in boiling water, and then throw them into cold water; drain them, and tie them in small bunches, then split the tops, and boil them with the peas. When done, make a purée of them, mix it with the root soup, and garnish with the asparagus. Good meat broth may be used instead of the root soup.

#### SOUP DE L'ASPERGE.

Cut into thin slices half a pound of bacon, lay them in the bottom of a stewpan, cut into lumps six pounds of lean beef, and roll it well in flour. cover the pan close, and shake occasionally until the gravy is all drawn, then add half a pint of old ale and two quarts of water, throw in some whole peppers, and a spoonful of salt, stew gently for an hour, skim the fat, and when an hour has elapsed strain off the soup; then put in it some spinach, two cabbage lettuces, the leaves of white beet, a little mint, powdered sweet aroma and sorrel, boil them, then put in the tops of asparagus cut small; when they are tender the soup is done; serve up hot with a French roll in the middle.

#### CABBAGE SOUP.

Take four or six pounds of beef, boil with it some black pepper whole for three hours, cut three or four cabbages in quarters, boil them until they are quite tender, then turn them into a dish, and serve all together.

## CARROT SOUP.

Take a proportionate number of carrots to the quantity of soup to be made—if a small quantity, six will suffice; they should be large, and of a rich colour; cut them after being thoroughly scraped into thin slices, stew them in some rich stock, say two quarts, until they are tender through, then force them through a sieve or tammy with a wooden spoon until a red pulp is deposited, reboil it with the stock until it is rich and thick, and season with grated white sugar, cayenne pepper, and salt.

## CELERY SOUP.

Stew fine white celery cut in small slips, in gravy, then boil it in good gravy.

## HERB SOUP.

Slice three large but young cucumbers, a handful of spring onions, and six lettuces; cut the last small. Put into a stewpan eight ounces of butter, and with it the above vegetables; when the butter has melted, cover, and let it stand over a slow fire an hour and twenty minutes. Add as much stock as may be required for the quantity of soup intended to be served; let it boil and simmer for an hour, then thicken with flour and butter, or three table-spoonfuls of cream. If required to be coloured, use spinach juice.

## HOTCH-POUCH.

Put a pint of peas into a quart of water, and boil them until they are so tender as easily to be pulped through a sieve. Take of the leanest end of a loin of mutton three pounds, cut it into chops, put it into a saucepan with a gallon of water, four carrots, four turnips cut in small pieces, and season with pepper and salt. Boil until all the vegetables are quite tender, put in the pulped peas a head of celery and an onion sliced; boil fifteen minutes, and serve.

## ONION SOUP.

In two quarts of weak mutton broth slice two turnips and as many carrots, then strain it. Fry six onions cut in slices, when nicely browned add them to the broth; simmer three hours; skim, and serve.

## SOUP OF SPANISH ONIONS.

Put in a stewpan with four Spanish onions, four ounces of butter, a head of celery, a large turnip, a quart of white gravy, and stew until the onions are quite tender, then add another quart of gravy and strain. Pulp the vegetables, return

them to the soup, and boil for half an hour. Keep constantly stirring; and immediately previous to serving, thicken with rice flour worked in butter.

#### PEA SOUP.

Boil to a pulp two quarts of peas, strain them, place in a stewpan four ounces of butter, add two anchovies, a table-spoonful of pounded pepper, twice that quantity of salt, a small handful of parsley and mint, a little beet-root and spinach, and stew until tender. Add pulped peas until the soup is of the required consistency, then throw in a spoonful of loaf sugar, boil up and serve.

#### GREEN PEA SOUP.

Cut up three Cos lettuces, pare and slice three cucumbers, add a pint of young peas, a sprig of mint, an onion, and a little parsley; put all together in a saucepan, adding four ounces of fresh butter; stew for half an hour, then pour on them a quart of thin gravy, stew two hours, and thicken with a piece of butter rolled in flour.

#### DRIED GREEN PEA SOUP.

Put three pints of split green peas in some soft water with a piece of butter the size of a walnut, simmer until they are soft enough to pulp through a colander, then add boiling water to make the soup, put in a lettuce, and colour with spinach juice. Keep it simmering until it is ready for use, thicken it with butter and flour, season with pepper and salt, and one tea-spoonful of sugar. Take out the lettuce before sending to table, and send up some young green peas in its place. They must be boiled until tender before putting in the soup, and should be added only just before serving.

#### POTATO SOUP.

Put into a stewpan three pints of white stock, take six large mealy potatoes, boil them until they are nearly done, cut them in slices until they are sufficiently tender to pulp through a sieve, with an onion boiled soft enough for the same purpose. Thicken with flour and butter, and season with white pepper, cayenne, and salt. To enhance the flavour, cream should be added, half a tea-cupful, previous to serving, but must not be permitted to boil after adding.

#### RICE SOUP.

Steep some fine rice in cold water for an hour, say four ounces, then boil it, add three quarts of gravy, a pinch of cayenne, a little salt, and boil five minutes.

## SAUTÉ SOUP.

Cut carrots, turnips, onions, and celery, as straws, about one inch long, and quite thin; the carrots you will trim, using only the red part, the yellow that is left, use for your stock pot; cut your onions in quarters, then cut them the size endways, blanch them for two or three minutes, strain them on the back of a hair sieve to drain, then add them to the quantity of soup required, allowing half a pint to each person; therefore, as you must so reduce it to have the flavour of your vegetables, allow a pint more, reducing it to the quantity you require; season it with lump sugar, cayenne pepper, and salt.

## SPRING SOUP.

Use for this soup the same roots, cut differently, as sauté, with the addition, if to be had, of spinach, cabbage-lettuce, a very little sorrel, as it turns acid on the stomach, all cut rather small, tarragon, chervil, green asparagus, young peas, and cucumbers; cut the asparagus about one inch long, cut the tarragon and chervil a little, and a few French beans cut, use your consommé stock as before, boiling all your green parts particularly green in water a few minutes, leaving them to be sufficiently done in your stock; if you have a cauliflower boiled, pick a few small pieces, and put in the soup tureen; the boiling soup when poured in will make it hot; season as before.

## SOUP SORREL—A SUMMER SOUP.

Take a good quantity of sorrel, and mix with it the top leaves of beet-root; boil them thoroughly, press them enough to extract all the water, and chop them until they are almost a paste; when they are quite cold, add the coldest spring water attainable, and mix until rather thicker than cream; cut in thin slices two cucumbers steeped in a mixture of vinegar, and a little cayenne; boil three eggs hard, and cut them in very small pieces; now, having chopped the green ends of young onions small, and added to the paste, pour over cream to your taste, and then add the sliced cucumber and boiled egg; serve up garnished with clean white pieces of ice.

## TURNIP SOUP.

This soup should be made the day before required. Stew a knuckle of veal with an onion, sweet herbs, and a little mace, in six quarts of water; cover down close, and stew gently five or six hours; let it be put in a cool place. Before warming, remove the fat and sediment, slice six turnips into small pieces, stew them in the gravy until tender, then add half a pint of cream, flour, and butter, and season with white pepper.

## SOUPS FOR THE POOR.

The following receipts are so good, we have obtained permission to extract them from the "PRACTICAL HOUSEWIFE," a cheap and useful volume, abounding in everything that is likely to contribute to the comfort and economy of home:—

1. Soak a quart of split peas for a day in cold water, and then put them into a boiler with two gallons and a-half of water, and two pounds of cold boiled potatoes, well bruised, a faggot of herbs, salt, pepper, and two onions sliced. Cover it very close, and boil very gently for five hours, or until only two gallons of soup remain.

2. Take two pounds of shin of beef, a quarter of a pound of barley, a halfpenny worth of parsley, two onions sliced, salt and pepper to taste, and having cut the meat into dice, and broken the bone, place in a gallon pot and fill up with water; boil very gently for five hours. Potatoes, celery tops, cabbage, or any vegetable left from the day before may be added.

## SAUCES.

### OBSERVATIONS.

Few things require more care than making sauces. As most of them should be stirred constantly, the whole attention ought to be directed to them. The better way is to prepare the sauces before cooking those articles which demand equal care, for they may be kept hot in the bainmarie. Butter, and those sauces containing eggs, ought never to boil. The thickest stewpans should be used for making sauces, and wooden spoons used for stirring them.

### APPLE SAUCE.

Pare, core, and slice some apples, put them with a little water into the saucepan to prevent them from burning, and add a little lemon peel; when sufficiently done, take out the latter, bruise the apples, put in a bit of butter, and sweeten it.

### BREAD SAUCE.

Cut in slices the crumb of a French roll, to which add a few peppercorns, one whole onion, a little salt, and boiling milk enough to cover it; let it simmer gently by the side of the fire

till the bread soaks up the milk, then add a little thick cream, take out the onion, and rub the whole through a sieve, make it very hot, and serve with game or fowls.

#### CAPER SAUCE FOR FISH.

Take some melted butter, into which throw a small bit of glaze, and when the sauce is in a state of readiness, throw into it some choice capers, salt, and pepper, and a spoonful of essence of anchovies.

#### CAPER SAUCE, TO IMITATE.

Boil some parsley very slowly, to let it become of a bad colour, then cut it up, but do not chop it fine, put it into melted butter, with a tea-spoonful of salt, and a dessert-spoonful of vinegar; boil up, and then serve.

#### CAPER SAUCE FOR MEAT.

Take some capers, chop half of them very fine, and put the rest in whole; then chop some parsley with a little grated bread, and put to it some salt; put them into butter melted very smooth, let them boil up, and pour them into a sauce-boat.

#### CELERY SAUCE.

Cut three heads of fine white celery into two-inch lengths, keep them so, or shred them down as straws, then boil them a few minutes, strain them off, return the celery into the stew-pan, and put either some brown or white stock, and boil it until tender; if too much liquor, reduce it by boiling; then add either white or brown sauce to it, season it with sugar, cayenne pepper, and salt.

#### COD SAUCE.

Take a bunch of parsley, chervil, two shalots, two cloves, a bay leaf, some mushrooms, and a bit of butter, souk all together on the fire, adding a small spoonful of flour, and milk or cream sufficient to boil to the consistence of a sauce; also add to it some chopped parsley, first scalded.

#### COURT BOUILLON, FOR ALL SORTS OF FRESH WATER FISH.

Put some water into a fish-kettle, with a quart of white wine, a slice of butter, salt, pepper, a large bunch of parsley, and young onions, a clove of garlic, thyme, bay leaves, and basil, all tied together, some sliced onions and some carrots; boil the fish in this court bouillon (which will serve for several times) and do not scale it; when the fish will admit of it, take care to boil it wrapped in a napkin, which makes it more easy to take out without danger of breaking.



## CREAM SAUCE.

Put into a stewpan a little butter, a little parsley, a few green onions and shalots, all cut small, one clove of garlic whole; turn them a few times over the fire, then add some flour, and moisten with milk or cream; let the whole boil for a quarter of an hour; strain off the sauce, and when you want it for use, put in a little butter, some parsley just scalded and chopped fine, salt, whole pepper, then thicken the same over the fire; this may be used with all kinds of dishes that are done white.

## EEL SAUCE.

Cut the eels into large pieces, and put them into a stewpan with a few slices of bacon, ham, veal, two onions, with all sorts of roots, and soak it till it catches, then add a glass of white wine and good broth, a little cullis, three or four tarragon leaves, chervil, a clove of garlic, two of spice, and a bay leaf; simmer for an hour, skim it very well, and sift it in a sieve for use.

## EGG SAUCE.

Boil three eggs hard, cut them in small squares, and mix them in good butter sauce; make it very hot, and squeeze in some lemon juice before you serve it.

## FRESH PORK SAUCE.

Cut two or three good sized onions into slices, and fry them lightly, then add two spoonfuls of cullis, a little broth, a few mushrooms chopped, a clove of garlic, vinegar, and spice; let it boil half an hour, reduce to a proper consistency, then skim and strain it.

## HAM SAUCE.

When a ham is almost done with, pick all the meat that remains, from the bone, leaving out any rusty part; beat the meat and bone to a mash with the rolling-pin, put it into a stewpan with three spoonfuls of gravy, set it over a slow fire, and keep stirring it all the time, to prevent its sticking to the bottom; when it has been on some time, put to it a small bundle of sweet herbs, some pepper, and half a pint of veal gravy, cover it up, and let it stew over a gentle fire, when it is the good flavour of the herbs, strain off the gravy. A little of this is an improvement to all gravies.

## HERBS, FINE SAUCE OF.

Work up a piece of butter in some flour, melt it, and then add to it the following herbs:—shred parsley, scallions, tarra-

gon, borage, garden cress, chervil; boil them all together for about a quarter of an hour, add a glass of stock, and serve it very hot.

## LAMB SAUCE.

Roll a piece of butter in bread crumbs, shred parsley, and shalots, and boil it in a little stock and white wine, equal quantities; a few minutes are sufficient, squeeze in a little lemon or orange juice.

## LOBSTER SAUCE.

Pound the coral, pour upon it two spoonfuls of gravy, strain it into some melted butter, then put in the meat of the lobster, give it all one boil, and add the squeeze of a lemon; you may, if you please, add two anchovies pounded.

## MINT SAUCE.

Take some nice fresh mint, chop it very small, and mix it with vinegar and sugar.

## MAÎTRE D'HÔTEL SAUCE, FOR FISH.

Have some parsley finely chopped, and a small shalot, put them in a stewpan with a small piece of butter, sweat them over the fire, dry up the butter with flour, then add some of your best stock, or white sauce, with a little ham; pass it through the tammy, season the last thing with lemon, a dust of sugar, cayenne pepper, and salt, and if you have any fish stock you will reduce it down and add it.

## MUSHROOM SAUCE, BROWN AND WHITE.

Get a pottle of fresh mushrooms not opened, or coloured in the inside, cut off all the dirty ends, have two basons ready with a little water, salt, and the juice of two lemons, then pare & trim your mushrooms, putting the mushrooms in one water, and the parings in the other; when this is done put about two ounces of butter in a stewpan, take your mushrooms out of the water, and put them into the other stewpan, cover them over, and let them stew for some time; then put them by ready for use, then take out the parings after washing them well, and chop them very fine, then sweat them down in a little butter; when done put them in the larder until wanted. This comes in for Italian sauces, and various other things.

## ONION SAUCE.

The onions must be peeled, and boiled till they are tender, then squeeze the water from them, chop them, and add butter

## EVERY-DAY COOKERY.

that has been melted, rich and smooth, with a little good milk instead of water; give it one boil, serve it with boiled rabbits, partridges, scrag or knuckle of veal, or roast mutton; a turnip boiled with the onions draws out the strength.

### OYSTER SAUCE.

In opening the oysters, save the liquor, and boil it with the beards, a bit of mace, and lemon peel; in the meantime throw the oysters into cold water, and drain it off; strain the liquor, and put it into a saucepan with the oysters just drained from the cold water, with sufficient quantity of butter, mixed with as much milk as will make enough sauce, but first rub a little flour with it; set them over the fire, and stir all the while, and when the butter has boiled a few times, take them off, and keep them close to the fire, but not upon it, for if too much done, the oysters will become hard; add a squeeze of lemon juice, and serve; a little is a great improvement.

### PARSLEY SAUCE.

Take a handful of parsley, and having washed and picked it, pound it well, and put it into a stewpan with some good oillis, set it on the fire, and let it simmer a quarter of an hour, then strain; add a bit of butter rolled in flour, a liaison, and a little lemon juice.

### ROBERT SAUCE, USED MOSTLY FOR PORK.

Cut up an onion in small dice, a piece of butter, fry it a nice light brown, add a tea-spoonful of mustard, a little flour, two table-spoonfuls of vinegar, the juice of lemon, cayenne pepper and salt, and sugar; a little good bacon stock, boil it all well, and pass it through a tammy cloth.

### SALAD SAUCE.

Rub the yolks of three hard-boiled eggs into a bason, add to it a table-spoonful of made mustard, then add three table-spoonfuls of salad oil, mixing it in smooth; add white pepper, cayenne, salt, dust of sugar, five spoonfuls of thick béchemel, a table-spoonful of tarragon vinegar, the same of Chili vinegar, and two spoonfuls of common vinegar; mix all well together with half a gill of cream. If this sauce is required for fish-salads, add a few drops of essence of anchovies, and sprinkle over the sauce a little fine-chopped parsley the last thing.

### SAUCE (ITALIAN) FOR SALADS.

Mix together three table-spoonfuls of sauce tournée, one of mustard, some tarragon and chervil shred small, with three

table-spoonfuls of Florence oil; putting in, however, a little at a time; when perfectly smooth, add also, by degrees, a glass of tarragon vinegar, and a little salt. This sauce cannot be too much mixed.

#### SAUCE ROBERT.

Cut a few onions into dice, which put into a fryingpan with a bit of butter, and fry them lightly; when nicely browned, add a dessert-spoonful of flour, a ladleful of stock, the same of vinegar, some salt, and pepper; reduce it to a proper thickness, and, when ready for table, stir in two dessert-spoonfuls of mustard.

#### SUPERIOR SAUCE FOR PLUM PUDDING.

Mix six yolks of eggs with four spoonfuls of sifted sugar and butter mixed together; have a pint of boiling cream, which you will mix with your yolks, afterwards put it on the fire, and stir it until it is of the consistency of sauce, then add to it a good wine-glass of brandy.

#### TARRAGON SAUCE.

Put two table-spoonfuls of tarragon vinegar into a saucepan, and reduce it to half the quantity, then put to it six spoonfuls of good butter sauce, and mix all well together, and if not sufficiently strong put to it a little bit of glaze, and a very little more tarragon vinegar.

#### SAUCE, SWEET.

Put some cinnamon into a saucepan with as much water as will cover it, set it on the fire, and when it has boiled up once or twice, add two spoonfuls of pounded sugar, a quarter of a pint of white wine, and two bay leaves, give the whole one boil, and then strain it for table.

#### SAUCE, WHITE.

Beat up a quarter of a pound of butter and a tea-spoonful of flour, season with salt and pepper; when well worked up, add a dessert-spoonful of vinegar, and a little water, set these on the fire, and stir it till thick, but be careful not to let it boil.

#### SHRIMP SAUCE.

Put half a pint of picked shrimps into a stewpan with some butter sauce and a very little essence of anchovy, make it very hot, add a little lemon juice, and serve it to table.

## FARCES AND STUFFINGS.

**A veal stuffing.** Chop some suet fine, a little parsley, a small piece of shalot, rub through a dry sieve a small quantity of basil, knotted marjoram, thyme, add these to your suet, a grating of half a lemon, a few grains of nutmeg, a few bread crumbs, and one or two eggs, mix all well up together, and season with pepper and salt.

If for game, scrape the raw livers into the stuffing, prepared as above, only it must be pounded fine.

## FORCEMEAT INGREDIENTS.

Forcemeat should be made to cut with a knife, but not dry or heavy, no one flavour should predominate; according to what it is wanted for a choice may be made from the following list:—Be careful to use the least of those articles that are most pungent; cold fowl, veal, or ham, scraped fat bacon, beef suet, crumbs of bread, parsley, white pepper, salt, nutmeg, yolks and whites of eggs beaten to bind the mixture, which makes excellent forcemeat. Any of the following articles may be used to alter the taste:—oysters, anchovies, tarragon, savory, pennyroyal, marjoram, thyme, basil, yolks of hard eggs, cayenne, garlic, shalots, endives, Jamaica pepper in powder, or two or three cloves.

## MUSHROOM WHITE SAUCE.

Have ready some cream sauce rather thinner than usual, to this put a few small white mushrooms, reduce it to the proper consistence, and it is then ready.

## ANCHOVY SAUCE.

To about half a pint of melted butter put two table-spoonfuls of good essence of anchovies, with the juice of half a lemon. Serve very hot.

## OYSTER SAUCE FOR BEEF STEAKS.

Blanch a pint of oysters, and preserve their liquor, then wash and beard them, and put their liquor into a stewpan with India soy and ketchup, (a small quantity of each,) a gill of cullis, a quarter of a pound of fresh butter; set them over a fire, and when they nearly boil, thicken with flour and water season according to taste, with a little cayenne pepper, salt, and lemon juice, strain it to the oysters, and stew them gently five minutes.

## SALT AND FRESH WATER FISH.

## OBSERVATIONS ON CLEANING AND DRESSING FISH.

Before dressing fish of any kind, great care should be taken that it is well washed and cleansed, but be cautious not to wash it too much, as the flavour is much diminished by too much water. When boiling fish, put a little salt and a little vinegar into the water to give it firmness. Be careful to let fish be well done, but not to let it break. When very fresh, cod and whiting are very much improved by keeping a day, and rubbing a little salt down the back-bone. Fresh-water fish often have a muddy smell and taste, which is easily got rid of by soaking it. After it has been thoroughly cleansed in strong salt and water, if the fish is not too large, scald it in the same, then dry and dress it.

Put the fish in cold water, and let it boil very gently, or the outside will break before the inside is warm. Put all crimped fish into boiling water, and when it boils up, some cold water should be put into it to check it, and keep it simmering. All fish should be taken out of the water the instant it is done, or it will become woolly. To ascertain when it is done, the fish-plate may be drawn up, and, if done, the meat will leave the bone. To keep it hot, and to prevent it losing its colour, the fish-plate should be placed across the fish-kettle, and a clean cloth put over the fish.

Small fish may be nicely fried plain, or done with egg and bread crumbs, and then fried. On the dish on which the fish is to be served should be placed a damask napkin, folded, and upon this put the fish, with the roe and liver; then garnish the dish with horseradish, parsley, and lemon.

To broil or fry fish nicely, after it is well washed, it should be put in a cloth, and when dry, wetted with egg and bread crumbs. It will be much improved by being wetted with egg and crumbs a second time. Then have your pan ready with plenty of boiling dripping or lard, put your fish into it, and let it fry rather quickly till it is of a nice brown and appears done. If it is done before being nicely browned, it should be taken from the pan, and placed on a sieve before the fire to drain and brown. If wanted very nice, put a sheet of cap paper to receive the fish. Should you fry your fish in oil, it obtains a much finer colour than when done in lard

or dripping. Never use butter, as it makes the fish a bad colour. Garnish your dish with green or fried parsley.

In broiling fish, be careful that your gridiron is clean; place it on the fire, and when hot rub it over with suet, to hinder the fish from sticking. The fish must be floured and seasoned before broiling. It must be broiled over a clear fire only, and great care must be taken that it does not burn or become smoky.

Broiled fish for breakfast should always be skinned, buttered, and peppered.

Fish are boiled, fried, broiled, baked, stewed, in fact cooked in every imaginable fashion; those named are the chief methods. In every kind the greatest attention and cleanliness must be exercised. A broken, disfigured, abraded, or ill-cooked dish of fish presented at table, is quite sufficient to destroy the taste for it for ever; on the contrary, when neatly done, it heightens the relish which every one possesses more or less, and imparts an appetite where one may be wanting, while the cook is held in grateful remembrance.

### TO CHOOSE FISH.

**TURBOT.** When good are thick, and the belly is white with a faint yellow tinge.

**SALMON.** The fish stiff, the scales very bright, the belly thick, the gills a brilliant colour, and the flesh when cut a beautiful red, will prove it to be a fine fresh fish. It cannot be too fresh.

**COD.** The best fish are thick at the neck, very red gills, firm white flesh, bright, and blood-shot eyes, and small head.

**SKATE.** The finest have very thick bodies, and should be very white.

**HERRINGS.** Very red gills, blood-shot eyes, very bright scales, and the fish stiff, shows them to be good and fresh.

**SOLES.** Thick bodies, and the bellies of a creamy white, show them to be good: a flabby sole, with a pale blue tinge on the belly, should be avoided.

**FLOUNDERS** may be chosen as above.

**WHITINGS.** A clear colour and firm bodies, indicate a superior quality.

**MACKEREL.** Bright eyes, thick bodies, the prismatic colours very predominant on the belly, denote freshness and goodness.

**PIKE, CARP, TENCH, PERCH, SMELTS, GUDGEONS, &c.,** may be judged by the above rules.

**MULLET.** The red are preferred to the grey, and the sea to the river. They are a delicious fish when properly cooked.

**EELS.** The Thames, or silver eel, are the best; the Dutch are not good; the bright silver-hued belly and thickness of back are the guides in their selection.

### SHELL FISH.

**LOBSTERS.** To be had in perfection should be boiled at home; choose the heaviest. When they are boiled the tail should have a good spring; the cock lobster has a narrow tail in which the two uppermost fins are stiff and hard; the hen has a broad tail, and these fins are softer. The male has the best flavour; the flesh is firmer, and the colour when broiled is brighter than the hen.

**CRABS,** like lobsters, should be selected by weight; when prime, the leg-joints are stiff and the scent pleasant.

**PRAWNS** and **SHRIMPS** should be bright and the bodies firm and stiff; when they are limp and soft they are stale.

**OYSTERS.** There are many sorts of oysters; when the oyster is alive the shell will close upon the knife; the common oyster should be used for sauce, and the natives, of which there are several kinds, should be sent to table.

#### BARBEL BOILED.

Boil them in salt and water, when done pour away part of the water, and add to the rest a pint of red wine, some salt and vinegar, two onions sliced, a bunch of sweet herbs, some nutmeg, mace, and the juice of a lemon; boil these well together with two or three anchovies, then put in the fish, simmer a short time, and serve it with the sauce strained over it; shrimps or oysters may be added.

#### COD, BOILED.

The thickness of this fish being very unequal, the head and shoulders greatly preponderating, it is seldom boiled whole, because, in a large fish, the tail, from its thinness in comparison to the upper part of the fish, would be very much overdone. Whenever it is boiled whole, a small fish should be selected. Tie up the head and shoulders well, place it in the kettle with enough cold water to completely cover it; cast in a handful of salt. The fish, if a small one, will be cooked in twenty minutes after it has boiled; if large, it will take half an hour.

When done enough, drain it clear of the scum, and remove the string; send it to table garnished with the liver, the smelt, and the roe of the fish, scraped horseradish, lemon sliced, and sprigs of parsley.



The garnish sometimes consists of oysters fried, or small fish fried, or whittings; this is at the option of the cook.

Anchovy or oyster sauce is served with it.

The tail, when separated from the body of the fish, may be cooked in a variety of fashions. Some salt rubbed into it, and hanging it two days, will render it exceedingly good when cooked. It may be spread open and thoroughly salted, or it may be cut into fillets, and fried.

If the cod is cooked when very fresh, some salt should be rubbed down the back and the bone before boiling; it much improves the flavour; or, if hung for a day, the eyes of the fish should be removed, and salt filled in the vacancies. It will be found to give firmness to the fish, and add to the richness of the flavour.

#### SLICES OF COD.

Three slices make a small dish; put them in a baking-dish, cover them over with some good second stock, a little essence of anchovies; when done, thicken the stock, and pass it through a tammy, pour it over your fish, season with cayenne pepper, and salt, and lemon juice; if for capers, add them; if for maitre d'hôtel, add cream and parsley chopped fine.

#### COD SOUNDS, BOILED.

If boiled, they should first be soaked in warm water, or scalded in hot water; the latter is the quickest, the former the surest method; they should soak half an hour if put into warm water, the dirty skin should be removed, and when thoroughly cleaned, boiled in equal parts of milk and water until tender. They should be sent to table with egg sauce.

#### CRIMPED COD.

Cut the cod, which should be quite fresh, in handsome slices, and lay it for about three hours in spring water salted, adding a little vinegar, say one wine-glassful; make a fish kettle more than three parts full of spring water, in which a large handful of salt has been thrown, let it boil quickly, put in the cod, and keep it boiling for ten minutes, it will then be done enough; take up the slices of fish with care, and lay them upon a fish plate, garnish with sprigs of parsley, sliced lemon, and horseradish scraped into curls; serve with shrimp and oyster sauce.

#### TAIL OF COD.

Boil as previously directed, and when sufficiently done, that the meat may be easily removed from the bones, divide

it into moderate sized pieces, and in a light batter fry them brown. Send up crisped parsley with it as a garnish.

It is sometimes cooked plainly with oyster sauce.

#### BAKED COD.

Cut a large fine piece out of the middle of the fish, and skin it carefully; stuff it with a stuffing composed of the yolks of two eggs boiled hard, the roe half-boiled, bread crumbs, grated lemon-peel, butter, pepper, and salt to taste. Bind it with the undressed white of an egg, and sew in the stuffing with white thread. Bake it in a Dutch-oven before the fire, turn it frequently, and baste it with butter; serve with shrimp sauce, plain butter, or oyster sauce. A tin baking-dish is preferable to any other for cooking this fish.

#### COD'S HEAD.

Secure it well with strong string, not too thick; put it into a fish-kettle, cover it with water, and put in a small handful of salt, a wine-glassful of vinegar, and a quantity of scraped horseradish. Place the fish upon a drainer, and when the water boils, put it into the kettle. Boil gently; when the fish rises to the surface, it is enough; drain it, and be very particular in sliding the fish into the fish-plate that it is not broken. Garnish with scraped horseradish and lemon. Serve with shrimp and oyster sauce.

#### CURRY OF COD.

This is a firm fish if good; when cold, you can separate the flakes, and proceed as before, adding two dozen of large oysters to your fish.

#### SALT COD.

Soak the fish for eight hours in clean cold water (not spring water), let the water have enough vinegar in it to impregnate it with a slight flavour, and no more; after soaking the above time, take it out and let it drain three or four hours, then put it in soak again for four hours; when this has been done, place it in a fish-kettle with plenty of cold soft water, let it come to a boil very slowly, place it on the side of the fire, and it will cook gradually until enough. Serve with parsnips and egg sauce.

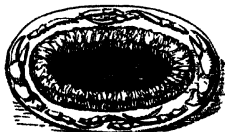
#### CURRIED COD.

Cut some handsome steaks of cod, slice a number of onions, and fry both a good brown colour, stew the fish in white gravy, add a large tea-spoonful of curry powder, a third that

quantity of cayenne pepper, thicken with three spoonfuls of cream, a little butter, a pinch of salt, and a little flour.

#### CARP, TENCH, PERCH, ETC.

Dry well with clean cloth, dredge with flour, and fry them until they are brown. If the pure flavour of the fish is desired, they should be cooked as soon after being caught as possible, and as simply, as above described; but if it is desired to make a dish, the fish may be placed, after having been fried, in a stewpan, with a gill of port wine, the same quantity of water, the juice of half a lemon, two dessert-spoonfuls of walnut ketchup, half the quantity of mushroom ditto, or powder, sprinkle with cayenne pepper, an onion stuck with cloves, and a small horseradish, from which the outer coat has been scraped: stew until the gravy is reduced to a rich thickness, then remove the fish, strain the gravy as clear as possible, thicken it and pour it over the fish, then serve.



#### DRESSED CRAB.

Get a large crab, take off the claws, then pull off the body from the shell, the white meat keep by itself, and the soft yellow meat by itself, wash and trim the large back shell, then on one side put all the white meat, and on the other side put the soft meat, dividing the two with slices of cucumber or radishes. Crack the big bones or claws, and lay them underneath the crab to stand upon. Dish it up on a napkin.

#### CRAY-FISH.

Boil them in vinegar, salt, and water; when cold, turn each claw to stick in the fan of the tail, when they will look like a frog; dish them upon parsley.

#### CHUB BROILED.

Scald the chub, cut off the tail and fins, wash it well and slit it down the middle, make two or three cuts on the back with a knife, and broil it on a wood fire, baste it all the time it is broiling with fresh butter and salt, and thyme shred small.

## CURRIES OF FISH

Are invariably made the same way as chub broiled, the only difference is the sort of fish you may have; some are more tender than others, and without great care you will break the pieces all to a mummy instead of being of a shape and quite clear pieces. Dish either in a rice rim or in a mashed potato rim, either way be sure to send up rice plain, particularly boiled for curries in general. Cut up two or three onions in thin slices, fry them a nice light brown, dry up the butter with curry powder, use some very good white stock, boil it well, season it with sugar, salt, cayenne, and lemon juice, strain all through a tammy cloth or sieve into a clean stewpan, then put your fish into it shaking it gently, do not use a spoon only to dish it with, boil it gently a short time.

## DRESSED JOHN DORY.

This fish will require much less doing than the carp, but you will proceed exactly the same, pouring the sauce over it.

## JOHN DORY

Is dressed as turbot, and eaten with the same sauces.

## COLLARED EELS.

The eels destined to be dressed as above should be the finest which can be selected: the skin must not be removed, but the bone must be carefully and cleverly extracted. Spread out the fish, and with some finely-chopped sage, parsley, and mixed spices, rub the fish well over; then take some broad white tape, and bind up the fish tightly; throw a good handful of salt into the water in which it is to be boiled, and a couple of bay leaves. Boil three quarters of an hour, and if the fish be taken out and hung to dry for twelve hours, it will be better for it when served. Add to the water in which the fish has been boiled a pint of vinegar, a little whole pepper, and some knotted marjoram or thyme. This pickle also should, after boiling about twelve minutes, be suffered to stand as long as the eels are recommended to be hung; previous to serving, the fish must be unrolled so as to abrase the skin as little as possible, and put them into the pickle. Send up in slices or whole, according to taste; garnish with parsley.

## FRIED EELS.

Cut into pieces same length as above, cleaned nicely and well dried; let them be coated with yolk of egg, powdered with bread crumbs; fry them brown; serve with parsley and butter, and garnish with handsome sprigs of parsley.

## BOILED EELS.

Choose the smallest, simmer in a small quantity of water, into which a quantity of parsley has been put. Garnish and serve with same sauce as the last.

## STEWED EELS.

This is a dish frequently made for invalids, and to the taste of many, fitted always to appear on the table of an emperor: there are various methods of stewing them, but the simplest is always the best, because, without exception, the flavour of the fish is preserved, when, in too many cases, it is wholly destroyed by the number of ingredients employed; indeed the skill of the professed cook is most frequently exerted to give the various esculents they prepare for the table an opposite taste to that which they naturally possess.

To stew eels, they should be cut in pieces about three inches long, and fried until they are about half cooked; they will be then brown: let them get cold, take some good beef gravy, and an onion, parsley, plenty of white pepper, a little salt, some sage chopped very fine, enough only to add to the flavour, and a little mace, place the eels in this gravy, and stew until they are tender: two anchovies may be finely chopped and added, with two tea-spoonfuls of mustard, already made, some walnut ketchup, and a glass of red wine; serve with sippets of toasted bread. Or after being stewed until tender, a glass of port wine may be added, half a lemon squeezed into it; strain and thicken with butter and flour.

## SPITTOCKED EELS.

There are several ways to spitcock eels. They are either broiled or stewed. To broil them, see that the gridiron is cleaned and rubbed with suet, to prevent the adhesion of the skin of the fish, which must be suffered to remain on; cut the eels, which should be large, into lengths of six or seven inches, not less, and coat them well with yolk of egg. Pound in a mortar, parsley, nutmeg, mace, cloves, and pepper; this should be rubbed over the fish, and they should be broiled a clear brown; serve with melted butter, fish sauce employed according to palate.

## LAMPREYS.

Same as receipt for collared eels.

## HALIBUT STEWED.

Put into a stewpan half a pint of fish broth, a table-spoonful of vinegar, and one of mushroom ketchup; add an

anchovy, two good sized onions cut in quarters, a bunch of sweet herbs, and one clove of garlic, also add a pint and a half of water, and let it stew an hour and a quarter, then strain it off clear, and put into it the head and shoulders of a fine halibut and stew until tender; thicken with butter and flour, and serve.

#### TO CURE FINNON HADDOCK.

Cut off the heads and clean them as in the receipt "to dry haddocks," then cover them with salt, and let them remain in it two hours; brush them over with pyroligneous acid. Hang them for ten days or a fortnight. In Scotland, they tie them in pairs on a string, and hang them over peat which has been so much burned as not to emit much smoke or heat, and in two or three hours they are fit to eat.

#### TO DRESS DRIED HADDOCK.

They should be skinned, rubbed with egg, and rolled in new bread crumbs; lay them in a dish before the fire to brown, baste with butter, and when well browned serve with egg sauce.

#### TO DRESS HADDOCKS.

Clean them very thoroughly, and take off the heads and the skin, then put them into boiling water, and throw in two moderate sized handfuls of salt; let them boil as fast as possible, and when they rise to the surface (which they will do, if they have sufficient room), they are done enough. They are sent to table with plain butter for sauce.

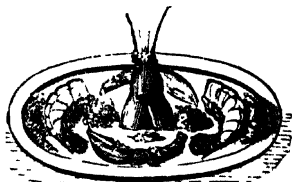
#### HERRINGS.

Herrings are dressed in a variety of fashions; they are fried, boiled, broiled, dried, potted, baked, smoked, pickled.

There are three sorts of herrings, fresh, salted, and red herrings; they are cleaned like any other sort of fish. When fresh, they are boiled, and served with melted butter, white sauce, &c. The salted herring should be soaked in cold water before it is cooked, this is broiled, but sometimes it is cut in pieces and eaten raw. The red herring is split down the back, the head and tail taken off, and the fish broiled like the others; they may be also dressed in the following manner: when they have laid in cold water some time, soak them in milk for two hours, then split them down the back, have ready some melted butter in which has been mixed basil and bay leaf minced small, the yolks of two eggs, pepper, and nutmeg, rub the herrings well with this butter, then broil them over a gentle fire, and serve with lemon juice.



spice upon them eight hours to drain, wipe off the spice clean, and lay them in a pan on which butter has been rubbed; season with nutmeg, mace, white pepper, salt, and one clove in powder, one ounce each, save the last; lay in two or three bay leaves, cover with butter and bake gently three hours. When cool, drain off the liquor, pack the fish in the pots intended for their use, cover to the depth of half an inch with clarified butter, sufficiently melted just to run, but do not permit it to be hot; they will be ready for eating in two days.



TO BOIL LOBSTERS.

Put into boiling-water, throwing in a good handful of salt. According to size, lobsters take from a quarter to three quarters of an hour.

## LOBSTER CURRIED.

Take the meat of a fine lobster, or two, if they should be small, place in a stewpan two dessert-spoonfuls of curry powder, add of butter two ounces, an onion cut in very fine strips, and three dessert-spoonfuls of fish stock. When they are stewed well, add the lobster, simmer gently for an hour, squeeze in half a lemon, and season with a little salt.

## TO STEW LOBSTERS.

Extract from the shells of two lobsters, previously boiled, all the meat; take two-thirds of a quart of water, and stew the shells in it, with mace, unground pepper, and salt. Let it boil an hour or more, till you have obtained all that is to be got from the shells; then strain. Add the richest portions of the lobster, and some of the best of the firm meat, to some thin melted butter; squeeze a small portion of lemon juice into it; add a table-spoonful of Madeira, pour this into the gravy, and when warmed it is ready to serve.

## TO ROAST LOBSTERS.

Take a live lobster, half boil it, remove it from the kettle in which it is boiling, dry it with a cloth, and while hot, rub



it over with butter, and set it before a good fire, basting it with butter; when it produces a fine froth, it is done; serve with melted butter.

#### MACKEREL.

Cleanse the fish thoroughly inside and out, remove the roe carefully, steep it in vinegar and water, and replace it; place the fish in water from which the chill has been taken, and boil very slowly from fifteen to twenty minutes; the best criterion is to be found in the starting of the eyes and splitting of the tail—when that takes place, the fish is done; take it out of the water instantly, or you will not preserve it whole. Garnish with fennel or parsley, and either chopped fine in melted butter, serve up as sauce. Gooseberry sauce is occasionally sent to table, but it does not suit every palate.

#### TO BAKE MACKEREL.

Open and cleanse thoroughly, wipe very dry, pepper and salt the inside, and put in a stuffing composed of bread crumbs finely powdered, the roe chopped small, parsley, and sweet herbs, but very few of the latter, work these together with the yolk of an egg, pepper and salt to taste, and sew it in the fish; then place the latter in a deep baking dish, and dredge it with flour slightly, adding a little cold fresh butter in small pieces, put the fish into an oven, and twenty-eight or thirty minutes will suffice to cook them. Send them in a hot dish to table, with parsley and butter.

#### BROILED MACKEREL.

Prepare by boiling a short time a little fennel, parsley, and mint, when done, take it from the fire, and chop all together fine, mix a piece of butter with it, a dust of flour, pepper, and salt; cut your fish down the back, and fill it with this stuffing; oil your gridiron and oil your fish; broil them over a clear slow fire. Fennel sauce in a boat.

#### FILLETS OF MACKEREL.

Three good mackerel will make a dish; cut each fillet into two, chop some fennel, parsley, and mint very fine, put it into your sautépan with a piece of butter, fry it a little, then dress the fillets as before, and proceed now as for the other fillets, adding the ingredients you have in the sautépan to your sauce.

#### TO FRY MACKEREL—À LA FRANÇAISE OR À LA MAÎTRE D'HÔTEL.

It may be observed, as a rule, to prevent the too frequent repetition of the same thing, that it is to be supposed the fish must be thoroughly cleansed and gutted, unless directions to

the contrary are given: supposing then the fish have been cleaned and emptied, cut off the tails, and with a sharp knife lay the fish completely open, and remove the back-bone; this feat should be skilfully performed, or the appearance of the fish will be materially altered, and by no means improved. Dry the mackerel thoroughly, sprinkle with powdered salt and pepper, dredge with flour, and when the lard in the fryingpan is boiling, lay them in, and fry them a clear brown. Serve with melted butter, in which has been mixed one spoonful of Harvey's sauce, one ditto of mustard, and two of Chili vinegar; or boil half a dozen small onions, and while boiling, rapidly lay in a young cucumber one minute, with a fagot of fennel and parsley. Chop the latter finely, and cut the cucumber into shapes, add pepper and salt, put them into a stewpan with a lump of butter for three or four minutes, then place the vegetables on the fish, and squeeze a large lemon over them.

#### STEWED MACKEREL.

A marinade must be made, in which to stew the fish, consisting of a pint of gravy, in which put chopped, almost to a paste, parsley, fennel, and shalot, the latter not too plentifully; two table-spoonfuls of ketchup, one of essence of anchovies, and a lump of butter well floured, about the size of a walnut. Keep it stirring until it boils, but add one glass of port previous to boiling, which pour in by slow degrees, and when it boils lay in the fish which has been thoroughly cleansed and boned. Stew gently twenty minutes, do not exceed that time. It will be found expedient to turn them when half cooked, but do not attempt it if you cannot accomplish it cleverly, for broken fish is sure to be the result. Dish very carefully: add to the sauce a tea-spoonful of French mustard mixed, half a glass of port wine, and the juice of half a lemon; boil it up and pour over the fish.

#### RED MULLET.

Clean it, but do not take out the inside, fold in oil paper, and gently bake in a small dish; make a sauce of the liquor which comes from the fish, adding a bit of butter, a little flour, a little essence of anchovies, and a glass of sherry; give it a boil, and serve it in a sauce-boat, and serve the fish in the paper cases.

#### GREY MULLET.

This is a fish of a very different flavour and character to the preceding. It may be boiled, broiled, roasted, or baked; when small, it may be cooked in the usual fashion of dressing

such fish as whittings, &c.; if large, it may be cooked as cod or salmon.

#### SCALLOP OYSTERS.

Wash clean some bottom shells of the oysters if you have not silver shells or scallop shells, butter and bread-crumbs them, blanch your oysters, either do them whole or cut them, make a thick sauce with the liquor, adding a good spoonful of white sauce; season with cayenne pepper and salt, fill in the shells and bread crumbs on the top, and sprinkle clarified butter on the tops; brown in the oven, and dish them upon a napkin.

#### STEWED OYSTERS.

The oysters should be bearded and rinsed in their own liquor, which should then be strained and thickened with flour and butter, and placed with the oysters in a stewpan; add mace, lemon peel cut into shreds, and some white pepper whole; these ingredients had better be confined in a piece of muslin. The stew must simmer only, if it is suffered to boil the oysters will become hard; serve with sippets of bread. This may be varied by adding a glass of wine to the liquor, before the oysters are put in and warmed.

#### OYSTERS.

If eaten immediately upon being opened, neither vinegar nor pepper should be taken with them, or the flavour will disappear in the taste of the vinegar.

#### JACK OR PIKE TO CHOOSE.

If fresh, the gills will be red, the fish stiff, and eyes bright; the best sort are caught in rivers, the worst are caught in ponds; it is a very dry fish, and very much improved by stuffing and sauce; they are not thought much of in England, but are much liked in inland counties.

#### TO BAKE PIKE.

Clean and empty the fish thoroughly, but do not disturb the scales in the operation, stuff it with oyster forcemeat, and skewer the tail to the mouth, sprinkle over it a little salt, and dredge a little flour, stick small pieces of butter all over it, and bake in a steady oven forty to fifty minutes; this must be regulated by the size of the fish. To the sauce which will be found in the dish when the pike is done, a little melted butter with a spoonful of essence of anchovies may be added, and a small quantity of grated lemon peel or lemon pickle;

also a table-spoonful of sherry, one of Harvey's sauce, and a little cayenne, will render the gravy exceedingly pleasant.

#### PRAWNS, TO BOIL.

Prawns require plenty of boiling water; when the water boils, add a quarter of a pound of salt for each three quarts of water, let the water boil very fast, clear off the scum and toss in the prawns, and keep them boiling as fast as you can, for seven or eight minutes; then take them out and drain them, and keep them in a cool place. They are sent to table on a napkin, with dry toast and fresh butter, or brown bread and butter in slices.

#### PLAICE

And flounders should be sprinkled with salt, and wrapped in a towel an hour previous to cooking, and be fried as soles.

#### TO DRY SALMON.

Open the fish, and remove the whole of the inside, including the roe. Scald it, and then rub it with common salt; hang it to drain from twenty-four to thirty hours.

Mix well two ounces of Foot's sugar, the same quantity of bay salt, and three ounces of saltpetre; rub the mixture thoroughly into the salmon; place it upon a dish, and suffer it to remain for forty-eight hours, and then rub it with common salt. Let it remain until the succeeding evening, it will then be ready to dry. Wipe it thoroughly after drying; spread it open with two sticks, and hang it in a chimney where a wood fire is burned.

#### SALMON POTTED.

Cut a handsome piece from the middle of the salmon; remove the scales, and wipe it with a clean cloth. Rub into it some common salt thoroughly. Beat up some mace, cloves, and whole pepper, and season the salmon with it; place it in a pan with a few bay leaves; cover it with butter, and bake it until thoroughly done; remove it from the gravy, letting it drain thoroughly, then place it in the pots. Clarify sufficient butter to cover all the pots after the salmon has been put into them: put it to cool.

#### TO PICKLE SALMON.

Scale, clean, split, and divide the salmon into handsome pieces; place them in the bottom of a stewpan, with just sufficient water to cover them. Put into three quarts of water one pint of vinegar, a dozen bay leaves, half that quantity of mace, a handful of salt, and a fourth part of an ounce of black

pepper. When the salmon is sufficiently boiled remove it, drain it, and place it upon a cloth. Put in the kettle another layer of salmon, pour over it the liquor which you have prepared, and keep it until the salmon is done. Then remove the fish, place it in a deep dish or pan, and cover it with the pickle, which, if not sufficiently acid, may receive more vinegar and salt, and be boiled forty minutes. Let the air be kept from the fish, and, if kept for any length of time, it will be found necessary to occasionally drain the liquor from the fish, and skim, and boil it.

#### COLLARED SALMON.

Cut off the head and shoulders, and the thinnest part of the tail, thus leaving the prime part of the salmon to be collared. Split it, and having washed and wiped it well, make a compound of cayenne pepper, white pepper, a little salt, and some pounded mace. Rub the fish well with this mixture inside and out; roll, and bandage with broad tape, lay it in a saucepan, cover it with water and vinegar, one part of the latter to two of the former; add a table-spoonful of pepper, black and white, whole, two bay leaves, and some salt. Keep the lid closed down. Simmer until enough, then strain off the liquor, let it cool, and pour over the fish when cold; garnish with fennel.

#### SALMON, TO BOIL.

This fish cannot be cooked too soon after being caught; it should be put into a kettle with plenty of cold water, and a handful of salt; the addition of a small quantity of vinegar will add to the firmness of the fish; let it boil gently; if four pounds of salmon, fifty minutes will suffice; if thick, a few minutes more may be allowed. The best criterion for ascertaining whether it be done is to pass a knife between the bone and the fish, if it separates readily, it is done; this should be tried in the thickest part; when cooked, lay it on the fish-strainer transversely across the kettle, so that the fish, while draining, may be kept hot. Place a fish-plate upon the dish on which the salmon is to be served, fold a clean white napkin, lay it upon the fish-plate, and place the salmon upon the napkin. Garnish with parsley.

#### SALMON BROILED.

Cut the fish in inch slices from the best part, season well with pepper and salt; wrap each slice in white paper, which has been buttered with fresh butter; fasten each end by twisting - broil over a clear fire eight minutes. A coke

fire, if kept clear and bright, is best. Serve with butter, anchovy, or tomato sauce.

#### DRIED SALMON BROILED.

Cut and cook as above, save that when it is warmed through it is enough. Serve plain for breakfast, or with egg sauce if for dinner.

#### STEWED SALMON.

Scrape the scales clean off, cut it in slices, stew them in rich white gravy, add, immediately previous to serving, one tablespoonful of essence of anchovies, a little parsley, chopped very fine, and a pinch of salt.

#### SOLES, FRIED.

Soles should be skinned and trimmed by the fishmonger. If fried plain, dry them well with a clean cloth, and flour them with a dredge; the pan should be well cleaned, and a quantity of lard placed in it, it should be boiling hot, and before the fish is placed into the pan, brown them nicely, dish with care: or they may, instead of being floured, be coated with the yolk of eggs beaten up with bread crumbs, previous to frying; they should be of a light, but not a pale brown when cooked.

#### SOLES, BOILED.

Choose a large thick sole, wash and clean thoroughly without disturbing the roe or the melt, lay it in a fish-kettle with enough cold water to cover it, throw in a handful of salt, let it come gradually to a boil, and having kept the water well skimmed, place the kettle by the side of the fire, and in eight minutes the sole will be sufficiently cooked to dish, serve with shrimp sauce, cucumber sliced and dressed.

#### FILLETS OF SOLES, BREAD-CRUMBED.

The fillets you will roll up and fasten together with a small skewer or fine string round them; proceed exactly as for bread-crumbed soles, but they will take a little longer to fry; stand them up endways, to dish them, whether for garnish or a dish; be sure to draw out the skewer or the string.

#### FILLETS OF SOLES MAKE A GOOD PIE.

Cut each fillet in half, and lay them in your dish, season with pepper and salt, and a layer of oysters, chopped parsley, and some oyster liquor, with some good stock, or white sauce into the dish is best, adding a gill of cream.

## SKATE

May be cut into pieces, and fried in oil, with parsley, an onion cut in slices, and sweet herbs; when sufficiently cooked, pour off the fat. Throw into the pan a small tea-cupful of vinegar, and the same quantity of water; stir it with the herbs, and dredge with flour until a good consistency; add capers the last thing before sending to table.

## STURGEON BOILED.

Soak the fish in salt and water four hours, remove it, and bathe with pyroligneous acid diluted with water, let it drain an hour, then put it into boiling water, let it be well covered, add three onions, a fagot of sweet herbs, and a small quantity of bay-salt. When it is boiled so tender that the bones will separate readily, remove it from the fire, take away bones and skin, cut it into slices, dredge it with flour, brown it before the fire, and serve with a gravy, the same as given above for roasting.

## STURGEON ROASTED.

Cut into slices as above, but do not remove the skin; split the pieces on a cork-spit, roast tenderly, basting frequently with butter. Make a brown gravy, flavouring it with essence of anchovies; squeeze in a quarter of a lemon, and add a glass of sherry, then serve up with the fish.

## STURGEON STEWED.

Cut into pieces, and stew as tench.

## SMELTS.

This is a very delicate fish, and requires delicate handling; it is quickly cooked; draw through the gills, and wipe with a soft cloth, but do not wash them, dip them into the yolk of an egg beaten very smooth, and sprinkle them with bread crumbs as finely as they can be powdered; a little flour may be mixed with the bread crumbs; fry them a clear light brown; four minutes will suffice to cook them.

## TROUT.

Scale, gut, clean, dry, and flour, then fry them in butter until they are a rich clear brown; fry some green parsley crisp, and make some plain melted butter, put in one tea-spoonful of essence of anchovy, and one glass of white wine; garnish, when the trouts are dished, with the crisped parsley and lemon cut in slices; the butter may be poured over the fish, but it is most advisable to send it in a butter tureen.

## TROUT À LA GENEVOISE.

Clean the fish as above, lay them in a stewpan with two glasses of champagne, two glasses of sherry, a fagot of parsley, an onion stuck with cloves, thyme, pepper, and salt, and a piece of the well-baked crust of French bread, and stew on a quick fire; take out the bread when the fish is done, brown it, mix in butter rolled in flour, and boil up to thicken the sauce; the fish having been taken out when done, pour over them the thickened sauce, and serve with lemon sliced and fried bread.

## TROUT STEWED.

This is a pleasing and delicate dish when nicely stewed. It is dressed very much in the fashion of other small fish stewed, only that it requires perhaps more care in the different processes. First wash and clean the fish, wipe it perfectly dry, put into a stewpan two ounces of butter, dredge in as it melts flour, and add grated nutmeg, a little mace, and a little cayenne. Stew well, and when fluid and thoroughly mixed, lay in the fish, which having suffered to slightly brown, cover with a pint of veal gravy: throw in a little salt, a small fagot of parsley, and a few rings of lemon-peel; stew slowly forty minutes, then take out the fish, strain the gravy clear, and pour it over the fish; it may be strained over it; before, however, it is poured over, a glass of bucellas may be added to the gravy.

## TURBOT.

Place the turbot, previously to cooking, to soak in salt and water, in which a little vinegar has been poured; lay it upon its back in the fish-kettle, fill the latter three parts full with cold water, throw in a handful of salt, a gill of vinegar, let it boil very gradually, and when it boils, add cold water to check; thirty minutes is sufficient to cook it; serve it upon a cloth as boiled, with its back to the dish; garnish tastefully with sprigs of parsley, and horseradish scraped into curls, or with fried smelts, or barberries and parsley. Lobster sauce.

## WATER SOUCHY.

This is a dish more frequently seen upon the tables of the Blackwall and Greenwich hotels than anywhere else; but it is sometimes introduced into private families, and when well cooked, makes a very excellent as well as economic dish. It is composed of many kinds of small fish, and it is essential that they should be as fresh as possible. The quantity of fish must be regulated by the quantity to be sent to table; take flounders, perch, tench, carp, very small soles, or any small fish, and clean



them very carefully, removing the skin, and cut them into small pieces of equal sizes; make of fine heads of parsley a fagot, and slice half a dozen pared parsley roots into slips, or cut them into rounds, put them with a handful of salt, and some whole white peppers, into sufficient water to about cover the fish, then simmer until the herbs are tender, and put in the fish, removing the scum as fast as it appears; stew gently ten minutes. The fish must be done but not broken, this may be prevented by watching carefully, it will be the consequence of boiling too fast, or being over done, if it occurs, and it spoils the appearance when sent to table, you will remove the fish with a slice, keep it hot, strain the liquor, remove the peppercorns, but return the parsley and roots; have some finely chopped parsley ready, put it into the liquor, give it a boil, and pour it gently over the fish; serve like whitebait, with bread and butter cut nicely and laid in plates; brown and white bread should be sent to table, to suit the taste of the partakers; epicures prefer the former.

May be cooked as soles: they should be sent to table with tail to mouth, or passed through the eyes.

#### FISH SALADS.

All kinds of fish left from the former days make good salads; introduce all the articles as for fish salads, cutting the fish, when cold, into thin slices, and using fillets of anchovies.

#### CHICKEN SALAD.

Use a former dressed chicken, sweetbread, quenelle, and truffles; dish upon salad as the former, with aspic jelly.

#### ITALIAN SALAD.

Get all the following things ready:—filleted soles, quenelles, chicken, lobster, filleted anchovies, olives pared, hard-boiled eggs, beet-root, cucumbers, lettuce, small salad, celery, and cressess. Cut up the lettuce and celery, then mix the cressess, salad, and all well together; place it in the middle of your dish, bringing it to a point at the top, then place round alternately, as your fancy directs, the above edibles. Cut them into thin slices, then make the salad or Dutch sauce, pour it over the salad, and introduce aspic jelly in different parts of it.

#### LOBSTER SALAD.

Extract the fish from the shell, and place in the centre of the dish in which it is to be served. in the form of a pyramid;

arrange the salad round tastefully, and add salad mixture. This dish is not unfrequently garnished with the smallest claws of the fish. This is a matter of fancy ; or thus :—



#### ANCHOVIES.

Wash half a dozen anchovies, and take the meat from the bones ; cut them into four fillets, place them on a dish with some sweet herbs cut small, and the yolks and whites of hard eggs cut small.

#### TOAST OF ANCHOVIES.

Prepare toast ; fillet some anchovies, pound them in a mortar, add a little butter well pounded into it, a little cayenne pepper, and a few drops of lemon juice ; take it out and spread it on the toast.

#### TO KNOW GOOD ANCHOVIES.

The best look red and mellow, and the bones moist and oily, the flesh high flavoured, and a fine smell ; if the liquor and fish become dry, add to it a little beef brine.

#### AN OYSTER PIE, WITH SWEETBREADS.

Blanch them, and take off the beards ; separate them from the liquor, blanch some throat sweetbreads, and when cold, cut them in slices, then lay them and the oysters in layers in your dish, and season with salt, pepper, and a few grains of mace and nutmeg ; add some thick sauce, a little cream, and the oyster liquor, and some good veal stock ; bake in a slow oven.

#### CURRY OF SOLES AND WHITINGS.

Cut in smaller pieces than for cutlets, and proceed to make your curry as before for salmon.

#### CURRY OF WHITINGS.

This fish must be sautéed after you have cut it in the sized pieces for your curry, then proceed exactly as before.

## MEATS.

### OBSERVATIONS ON MEATS.

If the meat has to be roasted, a clear fire is indispensable ; and the fire should also be maintained at one uniform heat, by adding coal in small quantities. If the joint is large, it should be commenced as far from the fire as the apparatus will permit, and as it progresses, gradually be moved nearer the fire until done ; this will ensure, in large and thick joints, the heart of the meat being properly done, while it prevents the outer parts from being cooked to a chip. A small joint should have a brisk fire, should be well basted, as also larger joints ; it should be sprinkled with salt, and dredged with flour when three parts cooked.

The time necessary for cooking a joint must depend, of course, upon the weight of the joint to be roasted ; experience gives fifteen minutes to each pound of meat.

In boiling meat, if the joint be permitted to boil too rapidly, the cook may be satisfied the meat will go to table as hard as it should be tender ; if, while cooking, it should be allowed to stop boiling, it will prove underdone when cut, even though more than the usual time be allowed for it. The meat generally is better for being soaked a short time, and then wrapping it in a cloth well floured, if fresh ; if salt, the water should be kept free from scum as fast as it appears. All joints to be boiled should be put into cold water and heated gradually, and nothing boiled with it save a dumpling, or if beef, carrots or parsnips.

### ROASTING.

In every case where meat is washed before roasting, it should be well dried before it is put down to the fire, which must be kept clear ; banked up to the height it is intended to keep it, and kept at that height until the meat is sufficiently cooked. Remember the regulation of gradually advancing the meat nearer to the fire while it is cooking ; baste with a little milk and water, or salt and water first, but as soon as the fat begins to fall from the meat, put down a clean dish, and then baste with the dripping as it falls ; the meat should not be sprinkled with salt until nearly cooked, or too much gravy will be pro-

duced. Preserve the dripping ; pour it from the dish into some boiling water, and leave it to cool. When cold it will be hard, white, and all the impurities will be deposited at the bottom. It occasionally happens that the joint cannot be sent to table as soon as cooked ; in such case, place it on a dish upon a fish-kettle of boiling water ; place over it a dishcover, and spread over all a cloth ; the meat will thus be kept as hot as if placed before a fire, but will not be dried, nor will the gravy be evaporated.

#### BOILING.

The learned in the art of boiling recommend different times for the completion of the process, some allowing fifteen minutes to each pound, others twenty. All the best authorities agree in this, that the longer the boiling, the more perfect the operation.

When taken from the pot the meat must be wiped ; some use a clean cloth, but the best way is to have a sponge previously dipped in warm water, and wrung dry ; this is also more convenient. Be careful not to let the meat stand, but send it to table as quick as possible, or it will darken and become hard. Boiled meat, as well as roast, cannot be served too hot.

Hard water is improper to boil meat in, and, where soft water is to be procured, should not be thought of.

It is now an established fact among the best judges, that the meat should be put in cold water, and not in hot, unless for a special purpose, as it renders it dark and hard ; cooks should be careful how they manage the form of certain meat for the pot, by skewering or tying it, so as to make it equal in all parts ; for where one part is thick, and the other thin, the latter would be overdone before the thicker parts are acted upon by the boiling water. All meats are best cooked by boiling gently, as fast boiling spoils the meat and does it no quicker. Salted meats should be very slowly boiled—in fact it should scarcely simmer : it is indispensable that the water should cover the meat, therefore the dimensions of the pot should be suited to the bulk of the joint.

Large joints, as rumps and rounds of beef, should be boiled in a copper. It is less difficult to regulate the heat of a copper fire than that of a kitchen range. It is impossible to boil properly without skimming the pot. The instant the pot boils, it should be skimmed and followed up as the scum rises.

It will be seen that the above remarks apply to those who have not been able to avail themselves of the many advantages the numerous improvements in cooking apparatus present.

## BROILING.

The cook must prepare her fire in due time. When ready, it should be clear and bright, so clear from black coal and smoke that the chop or steak may come from the gridiron without blemish or taint of sulphur or smoke. The best fuel for a broil is composed of charcoal and coke, as little smoke is emitted from either, even on commencing the fire, and when well ignited, it is entirely free from it; coke added to a brisk coal fire also burns bright, and is well suited for the operation, though with care a proper fire may be made of good sea coal. There is this amongst other disadvantages in cutting too thick a steak, the outside is likely to be scorched to horny hardness before the interior is half cooked; hence, to say nothing of the misery of those who have not large mouths, the disappointed epicure must either wait until it is put again on the gridiron, or, instead of eating it rare, be constrained to eat it raw. No gridirons should be used but those with fluted bars, which, forming channels, the greater part of the fat which otherwise falls into the fire, and scorches the steak, is drawn off into a gutter at the bottom; the gridiron should be thoroughly heated, and the bars rubbed with beef or mutton suet previously to putting on the steak, to prevent its being marked by, or adhering to, the bars. A close eye should be kept on the steak, to watch the moment for turning it, which is repeatedly done during the process; broiling-tongs of convenient size should be used, with which, by a little practice, the steak may be turned with ease and despatch; the cook must have her dish thoroughly heated to receive the broil when done, and the cover hot to place upon it instantly. Even when she has accomplished her task, if the servant who is to take it to table loiters on the way, the steak will have lost its zest. A steak or chop should be briskly cooked, speedily conveyed to table, and served with despatch.

## HOW TO CHOOSE BEEF.

True well-fed beef may be known by the texture and colour the lean will exhibit an open grain of deep coral red, and the fat will appear of a healthy, oily smoothness, rather inclining to white than yellow; the suet firm and white. Yellow fat is a test of meat of an inferior quality. Heifer beef is but little inferior to ox beef; the lean is of a closer grain, the red paler, and the fat whiter. Cow beef may be detected by the same signs, save that the older the beast the texture of the meat will appear closer, and the flesh coarser to the sight, as well as harder to the touch. Scotch cattle, bred in English pastures, produce the best beef. The Devon and Hereford stock afford

good beef; the Lincolnshire breed will not bear comparison with them.

#### TO ROAST BEEF.

There exists a variety of tastes and opinions respecting the most profitable, as well as the choicest parts of beef. The prime parts are roasted, except the round, which should be boiled; the ribs make the finest roasting joint.

Where a small quantity is required, it is better for the bones to be cut out, and the meat rolled; this should be done by the butcher, who will not only cut cleaner, but skewer the parts into a fillet with more firmness and neatness than the cook, who is not expected to be as expert with the knife and the skewer as the butcher. The tops of the ribs are frequently cut off into pieces of three or four pounds; this piece, though occasionally roasted, should be salted; it then approaches in flavour to the brisket.

In roasting the ribs, or any piece of beef, the precautions mentioned respecting placing it too near the fire must be observed; and where there is much fat, and it is desired to preserve it from being cooked before the lean, it may be covered with clean white paper skewered over it; when it is nearly done the paper should be removed, a little flour dredged over it, and a rich frothy appearance will be obtained. The joint should be served up with potatoes and other vegetables; the dish should be garnished round the edge with horse radish scraped into thin curls. This receipt will suffice for all the other roasting parts of beef.

#### TO COLLAR BEEF.

Choose the thinnest end of the flank of beef, which must not be too fat or too lean; the weight will be from eight to ten pounds; let it hang in a cool place twenty-four hours; when the skin appears moist, rub in some coarse brown sugar, and in forty-eight hours afterwards you may place it in a pan in which there is a brine, made of three quarters of a pound of salt and an ounce and a half extract of saltpetre; rub it well with the brine for a week, taking out the bones, the gristle, and the inner skin.

Make a seasoning of sweet herbs, parsley, sage, pepper, ground spice, and salt, and cover the beef well with it; roll it in a cloth, and tie firmly and securely with broad tape; boil it six hours, but boil gently, then take it out, and while hot, and without disturbing the fastenings, place upon it a weight, that when cold and unrolled, it may retain its shape.

## TO COOK THE INSIDE OF THE SIRLOIN.

Take out the inside of the sirloin in one piece, put it into a stewpan, with sufficient good gravy to cover it; season with mixed spice, pepper, salt, and cayenne, and a spoonful of walnut ketchup; more of the latter may be added, if the quantity made should require it to flavour; serve with pickled gherkins cut small.

## FILLET OF BEEF ROASTED.

If unaccustomed to the use of the knife, the butcher's aid may be obtained to cut the fillet which comes from the inside of the sirloin; it may be larded or roasted plain; for high dinners it is larded. Baste with fresh butter. It must be a large fillet which takes longer than an hour and twenty minutes; serve with tomato sauce, and garnish with horseradish, unless served with currant jelly, then serve as with venison or hare.

## FILLET OF BEEF.

Take ribs of beef, hang as many days as ribs, bone it, roll it, sprinkle well with salt after boning, then roast it.

## ROND DE BŒUF EN MINIATURE.

Bone a rib of beef, skewer the meat as a fillet of veal, pickle it five days in a brine composed of common salt, saltpetre, bay salt, and coarse sugar; put it into hot water, but not boiling water; let it simmer, but not boil; if eight or nine pounds, it will take two hours, and longer in proportion to the weight.

If it is found that the skewer does not shape it sufficiently like a round of beef, bind it with tape; this will perhaps be proved the best method to proceed with at first.

## A SALT ROUND OF BEEF.

Use the spice as for the fillet of beef, but salt as usual for a round of beef. Let it lie for a week, frequently rubbing it; boil it in a cloth; send up carrots, and turnips, and suet dumplings, and a little gravy from what it was boiled in, adding a little consommé, or it will be too salt. Young cabbages in a dish, send up.

## BEEF OLIVES.

Cut into slices, about half an inch in thickness, the under-done part of cold boiled or roast beef; cut an eschalot up finely, mix it with some crumbs of bread, powdered with pepper and salt, and cover the slices of meat with them, then roll, and secure them with a skewer; after which put them into a stewpan, cover them with the gravy from the beef,

mixed with water, and stew gently; when tender, they are done enough; serve them with beef gravy.

#### RUMP OF BEEF.

Take out the large bone of a rump of beef, and with your largest larding-pin, or the point of your steel will do, cut some pieces of bacon four inches long, according to the size of your beef, a square, withdraw your steel, and introduce the cut bacon in the holes of the lean part of the beef in several places, then tie up the beef as the brisket, and proceed exactly the same as in the former dish.

#### STEWED RUMP OF BEEF.

Half roast the beef; then place it in the stewpan, adding three pints or two quarts of water (according to the weight of the joint), two wine-glasses of vinegar, three of red wine (more if expense be not considered, a bottle not being too much); cider is sometimes used, but the meat may be stewed without it; three spoonfuls of walnut ketchup, two or three blades of mace, a shalot, a dessert-spoonful of lemon pickle, cayenne pepper, and salt; cover the stewpan close down, and stew gently for two hours, or three, if the rump of beef is large; take it up and place it in the dish in which it is to be served, keeping it hot in the manner previously prescribed; remove the scum from the gravy in which it has been stewed, and strain it; add half a pint of mushrooms, three table-spoonfuls of port wine, a spoonful of Harvey's sauce, thicken with flour and butter, pour over the beef, garnish with pickles, forcemeat balls, and horseradish.

#### SPICED BEEF.

A joint from the round, rump, or flank, from ten to fourteen pounds is the usual weight of the piece intended to be thus dressed. Make a mixture of the following ingredients, and let them be well amalgamated; pound finely as much mace as will quite fill a tea-spoon, grind a nutmeg to powder, and add it, also two spoonfuls of cloves, one-fourth of that quantity of cayenne pepper, and half a pound of coarse brown sugar; rub the beef well with this mixture for three days, turning it each day once; add three quarters of a pound of salt, and then continue rubbing well each day, for ten days more; at the expiration of that time dip it into some cold clear spring water, twice or thrice, secure it into a handsome shape, put it into a stewpan with a quart of good beef broth, let it come to a boil, skim as the scum rises, and, as soon as it boils, put in three carrots, cut in slices, a bundle of sweet herbs, a little parsley, and an onion; stew gently four hours.



## BEEF PALATES.

Take as many as required, let them simmer until they peel, put them in a rich gravy, stew until very tender, season with cayenne, salt, two tea-spoonfuls of mushroom ketchup, and serve.

## BEEF KIDNEY, ROGNON DE BŒUF SUPERBE—FRIED.

Remove all the fat and the skin from the kidney, and cut it in slices moderately thin. Mix with a tea-spoonful of salt, grated nutmeg, and cayenne pepper. Sprinkle over them this seasoning, and also parsley, and eschalot chopped very fine. Fry them over a quick fire until brown on both sides, then pour into a cup of good gravy a glass of Madeira, and when the slices of the kidney are browned, pour it into the pan gradually; just as it boils throw in a spoonful of lemon juice, with a piece of butter the size of a nut. Have ready a dish, garnished with fried bread cut in dice, and pour the whole into it.

## BEEF KIDNEYS—STEWED.

Procure a couple of very fine beef kidneys, cut them in slices, and lay them in a stewpan; put in two ounces of butter, and four large onions cut into very thin slices; add to them a sufficiency of pepper and salt to season well. Stew them about an hour; add a cupful of rich gravy to that extracted from the kidney. Stew five minutes, strain it, and thicken the gravy with flour and butter, give it a boil up. Serve with the gravy in the dish.

## BEEF CAKE.

Choose lean and very tender beef; if a pound, put six ounces of beef suet, minced finely and seasoned with cloves, mace, and salt, in fine powder, putting the largest proportion of salt and least of mace, adding half the quantity of the latter of cayenne; cut into thin slices a pound of bacon, and lay them all round the inside, but not at the bottom, of a baking-dish; then put in the meat, pressing it closely down, and cover it with the remaining slices of bacon, laying a plate over it face downwards, and upon it something heavy to keep it from shifting. If there be three pounds of beef, remove the bacon and serve with a little rich gravy. These cakes may be made of mutton, veal, or venison.

## BEEF HEART.

Wash it very carefully, and stuff it the same as you would a hare; roast or bake it, and serve with a rich gravy and currant jelly sauce; hash with the same and port wine.

## TO COOK THE INSIDE OF THE SIRLOIN.

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#### SPICED BEEF.

A joint from the round, rump, or flank, from ten to fourteen pounds is the usual weight of the piece intended to be thus dressed. Make a mixture of the following ingredients, and let them be well amalgamated; pound finely as much mace as will quite fill a tea-spoon, grind a nutmeg to powder, and add it, also two spoonfuls of cloves, one-fourth of that quantity of cayenne pepper, and half a pound of coarse brown sugar; rub the beef well with this mixture for three days, turning it each day once; add three quarters of a pound of salt, and then continue rubbing well each day, for ten days more; at the expiration of that time dip it into some cold clear spring water, twice or thrice, secure it into a handsome shape, put it into a stewpan with a quart of good beef broth, let it come to a boil, skim as the scum rises, and, as soon as it boils, put in three carrots, cut in slices, a bundle of sweet herbs, a little parsley, and an onion; stew gently four hours.

If it is intended to serve this dish cold, let it remain until it is cool in the liquor in which it was boiled, but take the precaution to put the meat into a clean pan, and pour the liquor over it.

#### A PICKLE FOR BEEF.

To one gallon of water put two pounds and a half of common salt, one ounce of saltpetre, half a pound of coarse sugar, boil it for a quarter of an hour, and be particular while boiling to remove every particle of scum while rising, that it may be as clear as possible; let it be cold when poured upon the beef. If it is desired to make the pickle last for a very long time, add a gallon of spring water to the above quantity, (which should, if for keeping, be also spring water,) three ounces of saltpetre, two pounds of bay salt, and a pound and a half of coarse brown sugar. Whatever joints are put into this pickle should be kept closely covered down. Prepare thus the beef for pickling:—keep it as long as you can without taint, spread over it coarse sugar, and let it remain for two days to drain. Rub it thoroughly with the pickle, and let it remain in it eight, ten, twelve, or fourteen days, according to its size; a considerable quantity of beef may be pickled together, indeed the closer it is packed the better, so that it is covered with the pickle and kept tightly down; when the pieces are taken out of the pickle, lay some sticks across the pan and let them drip into it; when as much has fallen from them as will, wipe them dry, and they may either be cooked at once or dried: if the latter be determined upon, after having well dried them, smoke eight hours over burnt sawdust and damp straw, or sew them in a cloth and send them to the baker, and let them hang seven or eight days. Do not boil the pickle before using the first time, but after it has been once used, and every succeeding time, observing that it must be skimmed, and each time of boiling add a quart of water and a couple of pounds of salt. This pickle will answer equally well for hams or tongues.

#### DUTCH HUNG BEEF.

Rub a lean piece of beef about twelve pounds with treacle, and turn it frequently; in three days wipe it dry, and salt it with a pound of salt and an ounce of saltpetre in fine powder, which rub well in, turning every day for fourteen days; roll the beef as tightly as you can in a coarse cloth, lay a heavy weight upon it, hang it to dry in the smoke from wood, reversing it every day, boil in spring water, press it while hot, and grate or rice it to fancy.

## RUMP STEAK STEWED.

Cut a steak about an inch thick, with a good bit of fat, fry it over a brisk fire, place it in a stewpan with the gravy, a little good stock, a little port wine, and some chopped mushrooms, and stew gently; when tender, put into the stewpan some good brown sauce; shake it gently about; then dish it, and put scraped or grated horseradish on the top; if for oysters or mushrooms, refer to Index for those sauces; season with salt, cayenne pepper, and sugar.

## RUMP STEAK PLAIN BROILED.

Cut your steak not so thick as for the former; have ready a good clear fire, and get your gridiron quite hot, then put on the steak at full length, frequently stirring it with your steak-tongs; a few minutes, according to taste, will do it; place it on your dish, rub a good slice of butter all over it, and now pepper and salt it. Serve with a horseradish on the top of it, and, frequently, sauces.

## BEEF STEAKS BROILED.

Be particular that the fire is clear: it is of no use to attempt to broil a steak over a dull, smoky, or flaring fire; see that the gridiron is clean, and the bars rubbed with suet preparatory to laying on the steaks; when the meat is browned, turn it; do not be afraid of doing this often, as this is the best plan to preserve the gravy. When they are done, rub them over with a piece of fresh butter, pepper and salt them, sprinkle the shallot, or onion cut very small, and send them to table with oyster sauce, a dish of nicely-cooked greens, and well boiled potatoes. They are frequently and pleasantly garnished with scraped horseradish.

## STEWED BEEF STEAKS.

Stew the steaks in three parts of a pint of water, to which has been added a bunch of sweet herbs, two blades of mace, an onion stuck with cloves (say three); an anchovy, and a lump of butter soaked in flour, pouring over a glass of sherry or Madeira. Stew with the pan covered down, until the steaks are tender, but not too much so; then place them in a frying-pan with enough of fresh butter, hissing hot, to cover them; fry them brown, pour off the fat, and in its place pour into the pan the gravy in which the steaks were stewed; when the gravy is thoroughly heated, and is of a rich consistency, place the steaks in a hot dish, and pour the sauce over them. The steaks should be large, the finest from the rump, and have a due proportion of fat with them.

chopped small, an onion scored, and a piece of butter; simmer fifteen minutes, then add a glass of port wine, a tea-spoonful of pyroligneous acid, and the yolk of a couple of eggs; mix well, stew quickly, pot the dish, rub it with a shalot, pour fricassee into it, and serve.

#### STEW OF OX CHEEK.

Clean and wash it well, cut off the fleshiest parts, and break the bones into an available size, then put it into a stewkettle with enough water to cover it, and season with salt and whole pepper; then with a few cloves, and a blade of mace tied in a bag made of muslin, put it into the water, with three onions, a bunch of sweet herbs, half a dozen carrots sliced, a head of celery sliced, and four or five turnips of tolerable size; stew from five to seven hours; before serving, the meat may be removed, and the gravy thickened and browned; serve hot, with the meat in the gravy. Shin of beef is very excellent, dressed in this fashion.

#### BOUILLI BEEF.

This receipt is made with the brisket of beef. Take the thickest, and put it into an iron tinned kettle, and cover it with water; it is better for being rolled and tied. Put in turnips cut small, carrots, celery, onions, and spice. Boil fast for an hour and three quarters, and stew for six hours, adding water as it evaporates. When it has stewed five hours, take about two quarts of the soup, or as much as your tureen will comfortably hold, and add to it turnips and carrots cut in dice. The ribs of beef may be cooked much in the same fashion.

#### A BEEF STEW.

Take two or three pounds of the rump of beef, cut away all the fat and skin, and cut it into pieces about two or three inches square, put it into a stewpan, and pour on to it a quart of broth; then let it boil, and sprinkle in a little salt and pepper to taste; when it has boiled very gently, or simmered two hours, shred finely a large lemon, adding it to the gravy, and in twenty minutes pour in a flavouring composed of two table-spoonfuls of Harvey's sauce, the juice of the lemon (the rind of which has been sliced into the gravy), a spoonful of flour, and a little ketchup; add at pleasure two glasses of Madeira, or one of sherry or port, a quarter of an hour after the flavouring, and serve.

## TO DRESS BEEF TONGUES

First boil the tongue tender—it will take five hours; always dress them as they come out of the pickle, unless they have been very long there, then they may be soaked three or four hours in cold water; or if they have been smoked, and hung long, they should be softened by lying in water five or six hours; they should be brought to a boil gently, and then simmer until tender; when they have been on the fire about two hours, and the scum removed as it rises, throw in a bunch of sweet herbs of a tolerable size, to improve the flavour of the tongue.

## BUBBLE AND SQUEAK.

Sprinkle some slices of cold boiled beef with pepper, fry them with a bit of butter to a light brown; boil a cabbage, squeeze it quite dry, and chop it small, then take the beef out of the fryingpan and lay the cabbage in it, sprinkling a little salt and pepper over it; keep the pan moving over the fire for a few minutes; lay the cabbage in the middle of the dish, and the beef around it.

## BEEF SAUSAGES.

To three pounds of beef, very lean, put one pound and a half of suet, and chop very finely; season with sage in powder, allspice, pepper, and salt; have skins thoroughly cleaned, and force the meat into them.

## BEEF BROTH.

Take a leg of beef, wash it clean, crack the bone in two or three parts, put it into a pot with a gallon of water, and skim it well; then put two or three blades of mace in a bundle of parsley, and a crust of bread, and let it boil till the beef is quite tender; toast some bread, cut it into dice, put them into a tureen, lay in the meat, and pour the soup over it.

## MARROW BONES.

They must be sawn into convenient sizes; cover the ends with a little dough, made of flour and water, and tie them in a floured cloth; boil them an hour and a half, and serve on a napkin with dry toast.

## TRIPE.

Take two pounds of fresh tripe, cleaned and dressed by a tripe-dresser, cut away the coarsest fat, and boil it for twenty minutes to half an hour, in equal parts of milk and water. Boil in the same water which boils the tripe four large onions; the onions should be put on the fire at least half an hour before

the tripe is put in the stewpan, and then made into a rich onion sauce, which serve with the tripe.

Tripe is also cleaned, dried, cut into pieces, and fried in batter, and served with melted butter.

#### COW HEEL.

Having been thoroughly washed, scalded, and cleaned, cut them into pieces about two inches long, and one wide; dip them into yolk of egg, cover them with fine bread crumbs mixed with parsley, minced, cayenne pepper, and salt; fry them in boiling butter.

#### BEEF STEAKS, STAFFORDSHIRE FASHION.

Beat them a little with a rolling-pin, then flour and season with salt and pepper, and fry a light brown with sliced onions. Lay the steaks in a stewpan, pour over them as much boiling water as will serve for sauce, and stew gently for half an hour, then add mushroom or walnut ketchup to flavour, and serve as usual.

#### BEEF HAM.

Prepare, trim, and shape a leg of beef like a ham, then put on a dish, and baste with the following pickle morning and evening for a month, then remove from the pickle, drain, roll in bran, and smoke it. Cover with a piece of canvas, give it a coat of lime-wash, and hang in a dry place until wanted. For a piece of meat weighing fourteen pounds, mix a pound of salt, the same of coarse brown sugar, an ounce of saltpetre, the same of bay salt, half an ounce of coarse black pepper, and three ounces of treacle, adding sufficient beer to form into a *thick* pickle.

### VEAL.

THE failing of this meat is its tendency to turn; should it show any symptoms of doing this, put it into scalding water, and let it boil for seven or eight minutes, with some pieces of charcoal affixed, plunge it into cold water immediately after taking it out of the pot, and put it into the coolest place you have at command; the skirt from the breast, and the pipe from the loin, should always be removed in hot weather.



## HOW TO CHOOSE VEAL.

When you observe the kidney well surrounded with fat, you may be sure the meat is of a good quality. The whitest is not the best veal; but the flesh of the bull-calf is of a brighter colour than that of the cow-calf. The fillet of the latter is generally preferred, on account of the udder. There is a vein in the shoulder very perceptible; and its colour indicates the freshness of the meat; if a bright red or blue, it is recently killed; if any green or yellow spots are visible, it is stale. The suet will be flabby, and the kidney will smell.

## VEAL, THE FILLET.

The fillet derives much of its pleasant flavour from being stuffed. Veal, in itself, being nearly tasteless, the stuffing should be placed in the hollow place from whence the bone is extracted, and the joint should be roasted a beautiful brown; it should be cooked gradually, as the meat being solid, will require to be thoroughly done through without burning the outside; like pork, it is sufficiently indigestible, without being sent to table and eaten half cooked; a dish of boiled bacon or ham should accompany it to table, with the addition of a lemon.

In roasting veal, care must be taken that it is not at first placed too near the fire; the fat of a loin, one of the most delicate joints of veal, should be covered with greased paper; a fillet also, should have on the caul until nearly done enough. The shoulder should be thoroughly boiled; when nearly done, dredge with flour, and produce a fine froth.

## BREAST OF VEAL STEWED.

Put it into the stewpan with a little white stock, add a glass of sherry, a few mushrooms, a bunch of sweet herbs, three onions, pepper, and salt. Stew till tender; strain the gravy, and send to table garnished with forcemeat balls.

## SHOULDER OF VEAL.

Remove the knuckle, and roast what remains, as the fillet; it may or may not be stuffed; if not stuffed, serve with oyster or mushroom sauce; if stuffed, with melted butter.

## LOIN OF VEAL.

Divide the loin, roast the kidney, and place under the fat a toast, and serve swimming in melted butter. The chump end must be stuffed with the same stuffing as the fillet, and served with the same sauce; those who object to putting the stuffing in the joint, may send it to table with balls of stuffing in the dish.

## KNUCKLE OF VEAL BOILED.

Put sufficient water over it to cover it, let it boil gently, and when it reaches a boil, as much salt as would fill a dessert-spoon may be thrown in; keep it well skimmed, and boil until tender, then serve with parsley and butter, and a salted cheek. Allow twenty minutes to each pound. Three quarters of a pound of rice may be boiled with it, or green peas, or cucumbers; turnips and small spring onions may be put in, allowing them so much time from the cooking of the veal as they may require.



## NECK OF VEAL

May be boiled or roasted—the latter only, if it be the best end, and sent to table garnished as in the above engraving; it may also be broiled in chops, but is best in a pie; it is sometimes larded and stewed.

## VEAL CUTLETS.

The cutlets should be cut as handsomely as possible, and about three quarters of an inch in thickness; before cooking, they should be well beaten with the blade of a chopper, if a proper beater be not at hand; then fry them a light brown, and send them up to table garnished with parsley, and rolls of thin-sliced, nicely-fried bacon; they are with advantage coated, previous to cooking, with the yolk of an egg, and dredged with bread crumbs.

## VEAL CUTLETS, À LA MAINTENON.

Half fry your cutlets, dip them in a seasoning of bread crumbs, parsley, shalots, pepper and salt, and the yolk of an egg, enclose them in clean writing paper, and broil them.

## VEAL COLLOPS

May be cooked precisely similar to beef collops.

## VEAL CHOPS LARDED.

Take from the best end of the neck of veal, three thick chops, with a bone to each, trimmed neatly, either larded or not; but you will braise as the former, and glaze them.

## VEAL HARICOID.

Bone the best end of the neck, put it in a stewpan with three pints of a rich brown gravy (let there be enough to cover it), and stew; whilst this is proceeding, stew four good-sized cucumbers, pared and sliced, with a pint of peas, and a couple of cabbage-lettuces cut in quarters, in some broth; when sufficiently stewed, and the veal is nearly done, add them to it; simmer ten minutes, and serve with forcemeat balls.

## MINCED VEAL.

Cut the meat intended to be minced (which may be of any cold joint of veal), into very small pieces, shred lemon-peel very fine, grated nutmeg, add salt and half a dozen table-spoonfuls of white stock, or, if considered preferable, milk; let these simmer slowly without boiling; add butter rubbed in flour when nearly done, and when dressed enough round the dish lay diamonds of toasted bread, each bearing a thin half slice of lemon; strew fried bread crumbs lightly over the veal, and garnish with thin slices of boiled bacon in rolls.

## PAIN DE VEAU.

These cakes may be made according to the receipt for beef cakes, page 90.

## CALF'S HEAD.

Let the head be thoroughly cleaned, the brains and tongue be taken out, and boil it in a cloth to keep it white (it is as well to soak the head for two or three hours previously to boiling, it helps to improve the colour); wash, soak, and blanch the brains, then boil them, scald some sage, chop it fine, add pepper and salt, and a little milk, mix it with the brains; the tongue, which should be soaked in salt and water for twenty-four hours, should be boiled, peeled, and served on a separate dish. This head should boil until tender, and if intended to be sent plainly to table should be served as taken up, with melted butter and parsley; if otherwise, when the head is boiled sufficiently tender, take it up, spread over a coat of the yolk of egg well beaten up, powder with bread crumbs, and brown before the fire in a Dutch or American oven.

## TO HASH CALF'S HEAD.

If this dish is to be made of the remains of a head already cooked, there is no necessity to reboil it before it is placed in the stewpan with the other ingredients; if it is made with one as yet uncooked, soak it thoroughly for two hours, parboil it, cut the meat in slices about one inch thick and three inches

long, or smaller, if preferred; brown an onion sliced in flour and butter in a stew or sautépan, add to the meat as much rich gravy as the quantity of meat will permit, season with pepper, salt, and cayenne; let it boil, then skim clean, and simmer until the meat is quite tender; a few minutes before you serve throw in parsley in fine shreds and some finely-chopped sweet herbs; squeeze a little lemon in, and garnish with forcemeat balls, or thin slices of broiled ham rolled. If expense is not an object you may add morels and truffles in the browning.

#### CALF'S FEET.

They should be very clean, boil them three hours, or until they are tender, then serve them with parsley and butter.

#### CALF'S HEART.

Stuffed and roasted precisely as beef heart.

#### CALF'S KIDNEY

May be dressed as mutton or beef kidney, or mince it with some of the fat, add cayenne, white pepper, and salt, cover it with bread crumbs and with yolk of egg, make it up into balls, and fry in boiling fresh butter, drain them upon a sieve, and serve them upon fried parsley.

#### CALF'S BRAINS.

Wash them, remove the skin, and scald them. Dry them well, fry them in butter, and serve with mushroom sauce. Or, when cleaned and scalded, chop them finely, simmer them with mushrooms, onions, parsley, sage, and white sauce. Season highly, and serve with fried parsley and fried sippets.

#### CALF'S LIVER.

Lay the liver in vinegar for twelve hours, it will render it firm; then dip it in cold spring water and wipe it dry, cut it in even slices, sprinkle sweet herbs, crumbled finely, over it, add pepper and salt, dredge with flour, and fry in boiling lard or butter, the last is preferable; remove the liver when fried a nice brown, pour away a portion of the fat, and pour in a cupful of water with a lump of butter well rolled in flour, in which a spoonful of vinegar and cayenne or lemon juice has been stirred, boil it up, keeping it stirred all the while, and serve the liver up in it; thin slices of hot fried bacon should be sent to table with it.

## MUTTON.

This is a delicate and favourite meat; it is susceptible of many modes of cooking, and should always be served very hot, and with very hot plates, except of course in cases where it may be sent to table as a cold dish. It is a meat which requires care in the cooking, which it will amply repay. The roasting parts are the better for hanging some time, especially the haunch or saddle, but not for boiling, as the colour is apt to be injured.

## HOW TO CHOOSE MUTTON.

The best is of a fine grain, a bright colour, the fat firm and white. It is better for being full grown. The meat of the ewe is not so bright, while the grain is closer. The ram mutton may be known by the redness of the flesh, and the sponginess of the fat.

## HAUNCH OF MUTTON.

The haunch should be hung as long as possible without being tainted; it should be washed with vinegar every day while hanging, and dried thoroughly after each washing; if the weather be muggy, rubbing with sugar will prevent its turning sour; if warm weather, pepper and ground ginger rubbed over it will keep off the flies.

When ready for roasting, paper the fat, and commence some distance from the fire; baste with milk and water first, and then when the fat begins dripping, change the dish, and baste with its own dripping; half an hour previous to its being done, remove the paper from the fat, place it closer to the fire, baste well, and serve with currant jelly.

## SADDLE OF MUTTON.

This joint, like the haunch, gains much of its flavour from hanging for some time; the skin should be taken off, but skewered on again until within rather more than a quarter of an hour of its being done, then let it be taken off, dredge the saddle with flour, and baste well. The kidneys may be removed or remain at pleasure, but the fat which is found within the saddle should be taken away previous to cooking.

## LEG OF MUTTON ROASTED.

Put the leg into an iron saucepan, with enough cold water to cover it, and let it come to a boil gently; parboil it by sim-

mering only ; have the spit or jack ready, and take it from the hot water and put it to the fire instantly ; it will take from an hour to an hour and a half if a large joint.

#### LEG OF MUTTON BOILED.

Should be first soaked for an hour and a half in salt and water, care being taken that the water be not too salt, then wiped and boiled in a floured cloth ; the time necessary for boiling will depend upon the weight ; two hours or two hours and a half should be about the time ; it should be served with mashed turnips, potatoes, greens, and caper sauce, or brown cucumber, or oyster sauce.

#### TO SEND A LEG OF MUTTON NEATLY TO TABLE WHICH HAS BEEN CUT FOR A PREVIOUS MEAL.

Too much must not have been cut from the joint, or it will not answer the purpose. Bone it, cut the meat as a fillet, lay forcemeat inside, roll it, and lay it in a stewpan with sufficient water to cover it ; add various kinds of vegetables, onions, turnips, carrots, parsley, &c., in small quantities ; stew two hours ; thicken the gravy, and serve the fillets with the vegetables round it.

#### SHOULDER OF MUTTON

Must be well roasted, and sent to table with the skin a nice brown, and serve with onion sauce. This is the plainest fashion, and for small families the best.

#### BREAST OF MUTTON

May be stewed in gravy until tender ; bone it, score it, season well with cayenne, black pepper, and salt ; boil it, and while cooking, skin the fat from the gravy in which it has been stewed, slice a few gherkins, and add, with a dessert-spoonful of mushroom ketchup ; boil it, and pour over the mutton when dished.

#### NECK OF MUTTON.

This dish is most useful for broth, but may be made a pleasant one by judicious cooking. To send it to table merely boiled or baked, is to disgust the partaker of it. When it is cooked as a single dish, first boil it slowly until nearly done, then having moistened a quantity of bread crumbs and sweet herbs, chopped very fine, with the yolk of an egg, let the mutton be covered with it, and placed in a Dutch or American oven before the fire, and served when nicely browned. The breast may be cooked in the same manner : or the

**STEAKS FROM A LOIN OF MUTTON**

Are done in the same way, only trimming some of the fat off, and cut thick, and stew instead of frying them.

**MUTTON STEAKS.**

The steaks are cut from the thick or fillet end of a leg of mutton, and dressed as rump steaks.

**MUTTON CHOPS BROILED.**

Cut them from the best end of the loin, trim them nicely, removing fat or skin, leaving only enough of the former to make them palatable; let the fire be very clear before placing the chops on the gridiron, turn them frequently, taking care that the fork is not put into the lean part of the chop; season them with pepper and salt, spread a little fresh butter over each chop when nearly done, and send them to table upon very hot plates.

**MUTTON CHOPS FRIED.**

The fat in which the chops are to be fried should be boiling when the chops are put into it. They should be pared of fat and well trimmed before cooking, turned frequently, and when nicely browned they will be done; of course if they are very thick, judgment must be exercised respecting the length of time they will occupy in cooking.

**CHOPS AS BEEF STEAKS.**

Cut thick from a leg of mutton, and rub each steak with a shalot; broil over a quick fire; rub your dish with shalot; when on the dish, pepper and salt them; send them up quite hot.

**MUTTON CUTLETS.**

Loin chops make the best cutlets. Take off the vertebræ or thickest end of each bone, and about an inch off the top of the bone; put the chops into a stewpan in which has been previously melted a little butter seasoned with salt; stew for a short time, but not until they are brown, as that appearance is accomplished in another manner. Chop some parsley very fine, add a little thyme, mix it with sufficient yolk of egg to coat the chops, which will have been suffered to cool before this addition to them; then powder them with bread crumbs, over which a pinch of cayenne pepper has been sprinkled; broil them upon a gridiron over a clear but not a brisk fire, and when they are brown dish them; lemon juice may be squeezed over them, or the dish in which they are

served may be garnished with thin slices of lemon in halves and quarters.

#### FILLET OF MUTTON.

Choose a very large leg, cut from four to five inches in thickness from the large end, take out the bone, and in its place put a highly savoured forcemeat, flour, and roast it for two hours; it may be sent to table with the same accompaniments as a fillet of veal, with melted butter poured over it, or a rich brown gravy and red currant jelly.

#### HARICOT MUTTON.

In this dish proceed as before in removing the bones, but leave more fat on, and cut each cutlet much thicker; fry them over a quick fire to brown; twelve cutlets will make this dish; put them into a proper sized stewpan with a little good second stock, pepper and salt, a little piece of sugar, cover it over and stew gently over a slow fire; when tender, strain off sufficient stock for the sauce.

#### HASHED MUTTON.

Cut the cold mutton into slices as uniform in size as possible, flour them, pepper and salt them, put them into a stewpan with some gravy made of an onion stewed, with whole pepper and toasted bread, in a pint of water, to which a little walnut ketchup has been added—this gravy should be stewed two hours before using. Do not let the hash boil; when it is done, add a little thickening of butter, flour and water, if required, and serve up with sippets of toasted bread.

#### IRISH STEW.

Cut a neck of mutton as for the haricot; blanch the chops in water, then put them into another stewpan with four onions cut in slices, put to it a little of your second stock, and let it boil a quarter of an hour: have ready some potatoes pared, put them into the stewpan with the mutton, with salt and pepper. As some like the potatoes whole and some mashed, as to thicken the stew, you must boil them accordingly; dish the meat round, and the vegetables in the middle.

#### MUTTON KIDNEYS BROILED.

Skin and split, without parting asunder; skewer them through the outer edge and keep them flat; lay the opened sides first to the fire, which should be clear and brisk; in four minutes turn them, sprinkle with salt and cayenne, and when done, which will be in three minutes afterwards, take



them from the fire, put a piece of butter inside them, squeeze some lemon juice over them, and serve as hot as possible.

#### SHEEPS' TONGUES STEWED.

Put them into cold water and let them boil ; when they are sufficiently tender to remove the skin easily, take them out, split them, and lay them in a stewpan with enough good gravy to cover them. Chop parsley and mushroom with a little eschalot, finely, work a lump of butter with it, add pepper and salt to flavour ; stew them in the gravy until the tongues are tender ; lay them in a dish, strain the gravy, pour it hot over the tongues, and serve.

#### IRISH STEW.

Take two or three pounds of the neck of mutton, and cut it into chops ; pare three pounds of potatoes, cut them into thick slices, put them into a stewpan with a quart of water, two or three carrots, turnips or onions may be added, (the last are seldom omitted,) salt and pepper the mutton when added to the gravy, let it boil or simmer gently two hours, and serve very hot. Its excellence much depends on the last instructions being fulfilled.

#### MUTTON CHOPS, TO STEW.

Put a pound of chops into a stewpan, with cold water enough to cover them, and half a pint over, and an onion ; when it is coming to a boil, skin it, cover the pan close, and set it to simmer gently over a very slow fire till the chops are tender ; if they have been kept a proper time, they will take about three quarters of an hour. Send up turnips, which may be boiled along with the chops, in a deep dish, with the broth they were stewed in.

## LAMB.

House lamb is in season in December ; grass lamb comes in with Easter. Both are favourite dishes, a preference, perhaps, existing for the former. They are dressed much in the same manner. It should be eaten very fresh.

#### HOW TO CHOOSE LAMB.

In the fore-quarter, the vein in the neck being any other colour than blue betrays it to be stale. In the hind-quarter

try the kidney with your nose ; the faintness of its smell will prove it to be stale.

#### FORE-QUARTER OF LAMB.

This is the favourite, and indeed the best joint. Do not put it too near the fire at first, and when it gets heated baste it well ; the fire should be quick, clear, but not fierce. The usual weight of a fore-quarter is between nine and eleven pounds, which will take two hours cooking ; when it is done, separate the shoulder from the ribs, but before it is quite taken off, lay under a large lump of butter, squeeze a lemon, and season with pepper and salt ; let it remain long enough to melt the butter, then remove the shoulder, and lay it on another dish.

#### TO ROAST A LEG OF LAMB.

The rules laid down for roast mutton must be scrupulously observed with respect to lamb ; let it roast gradually, and commence a distance from the fire ; a leg of five pounds will take an hour and a quarter, one of six pounds will take an hour and a half.

#### TO BOIL A LEG OF LAMB.

Put it in sufficient clear cold soft water to cover it, let it remain half an hour ; a table-spoonful of vinegar or half a handful of salt may be thrown in ; put it into a thin white cloth which has been floured, and boil it ; a good-sized bundle of sweet herbs may be thrown into the saucepan ; if six pounds, it will be done in an hour and a half ; serve with spinach or French beans ; if sent to table cold, tastefully lay handsome sprigs of parsley about it ; it may, while hot, be garnished with parsley, with thin slices of lemon laid round the dish.

#### A SHOULDER OF LAMB

Will be found best cooked when done with the fore-quarter, but if roasted singly, will take an hour.

#### TO STEW A BREAST OF LAMB.

Cut it into pieces, pepper and salt well, and stew in sufficient gravy to cover the meat until tender, then thicken the sauce, and pour in a glass of sherry ; serve on a dish of stewed mushrooms.

#### LAMB CHOPS.

Lamb chops and lamb outlets are cooked in the same manner as mutton chops and cutlets, but require more care in the cook-

ing ; they are sent to table with various garnishes, and arranged in many forms, frequently accompanied with a purée of vegetables, or ranged round a pyramid of mashed potatoes ; the most simple manner is to garnish with crisped parsley.

#### SWEETBREADS

Should be soaked in water, put for eight or ten minutes in boiling water, and then into clear cold spring water, to blanch. They may be cut in slices, or in dice, and put into fricassees of meat or ragouts, or they may be served as a separate dish.

#### LAMB'S HEAD AND ÉMINCÉES.

Wash well a lamb's head and pluck, take out the brains, blanch them by themselves, boil the head and pluck for about a quarter of an hour, take it up to cool, take out the tongue, trim the two halves of the head neatly, and score it, then egg and bread-crumb them as you would cutlets, and brown them in the oven or before the fire. Cut up in small dice in equal quantities the tongue, liver, heart, and lights ; fry in a stewpan a little chopped parsley, shalot, and mushroom if you have it, to a nice light brown ; dry up the butter with flour, use some good second stock or brown sauce ; season with lemon, cayenne pepper, salt, and a dust of sugar, put the émincées under the head, the brains, egg, and bread crumb in four pieces, and put round.

#### SHEEP OR LAMBS' TROTTERS.

Get a dozen or two of trotters, stew them for several hours, until all the bones will come from them ; save the liquor ; do not break the skin, stuff them with good quenelles or forcemeat ; return them again into the same stock, boil them about fifteen minutes, and glaze them ; sobeise sauce or tomato sauce is good with them, or you may fry them with butter.

## PORK.

The proportion of persons who are fond of pork, to those who dislike it, are as a hundred to one, and yet it is falsely considered a vulgar taste. The passion for it, possessed by the Chinese, has been illustrated by many tales. When in season, the frequency of its appearance upon a homely

English table is no small proof of the estimation in which it is held. Like veal, it is indigestible, especially when underdone. In roasting or in boiling, ample time should be allowed for the joints. Pork is always salted for boiling, and is much liked in this form. When sent to table roasted, apple sauce should in every case accompany it.

#### HOW TO CHOOSE PORK.

In young pork the lean when pinched will break; the thickness and toughness of the rind shows it to be old. In fresh pork the flesh is firm, smooth, a clear colour, and the fat set. When stale it looks clammy and flabby. Measly pork may be detected by the kernels in the fat; it should not be eaten. Dairy-fed pork bears the palm over all others.

#### TO ROAST A SUCKING PIG.

A sucking pig should be dressed as soon after being killed as practicable. When scalded and prepared for cooking, lay in the belly a stuffing of bread, sage, and onions, pepper, and salt, with a piece of butter, then sew it up, rub the skin of the pig with butter, skewer the legs back, that while roasting the inside as well as outside of the pig may be thoroughly browned. It must be put to a quick fire, but at such a distance as to roast gradually, and a coating of flour should be dredged over it that it may not blister, or it should not be left a minute; if floured, when the pig is done scrape the flour off with a wooden or very blunt knife, and rub it with a buttered cloth; cut off the head, and dividing it, take out the brains, mix them with a little gravy or bread sauce; divide the pig in half from neck to tail, and lay each inside flat upon the dish, so that the two edges of the back touch; place each half of the head with the outer side uppermost at each end of the dish, and an ear on each side; the gravy should be poured in the dish hot, and the whole served as hot as possible; as a matter of convenience it is often sent to the baker's oven: a large piece of butter should accompany it for the baker to baste it with, and upon its return it should be cut and served as above.

#### A LEG OF PORK ROASTED.

The pork should be young and dairy-fed; score the skin with a sharp penknife; a little fresh butter is sometimes rubbed over the skin to make it brown and crisp without blistering. Chop some sage that has been scalded very fine, add to it an onion parboiled, mix bread crumbs and a small portion of finely-chopped apple; mix all together, season with

pepper and salt, make an incision by separating the skin from the fat in the under and fillet end of the leg, and place the stuffing there; serve up with apple sauce. The time of roasting will depend upon the size of the leg.

#### A LEG OF PORK BOILED.

After having been salted, it should be washed in clean cold water, and scraped thoroughly white and clean preparatory to cooking; it should then be put into a floured cloth, and into cold water on the fire; when the rind is quite tender the pork will be done. Let the water be well skimmed, and serve with such vegetables as are in season. Should the joint be large, allow a quarter of an hour to each pound, with an additional twenty minutes from the time it boils.

#### LOIN OF PORK

Should, like the leg, be scored before roasting, and well jointed, to make the chops separate easily, and then roast as a loin of mutton; or it may be put into enough water to cover it; simmer until it is nearly done, then take it out, strip the skin off, coat it well with yolk of egg and bread crumbs, and roast for about a quarter of an hour, or until it is thoroughly done.

#### GRISKIN OF PORK.

Put it into a saucepan with enough water to cover it; when it has boiled, take it up, butter, and flour it, and put it before the fire to brown; ten minutes will suffice.

#### SPARE RIB.

A spare rib will take two hours and a half to roast, unless very large, and then three hours will be required to cook it thoroughly; while roasting, baste with butter and dredge with flour, pound some sage, and powder the spare rib with it about twenty minutes before it is done; a pinch of salt may be added.

#### CHINE OF PORK.

This joint is usually sent to table with turkey; it should be salted for about sixty or seventy hours previous to cooking, and then be roasted; a chine is as often sent to table boiled as roasted, but the latter is usually preferred. In roasting pork, the skin should be cut lengthways into small strips, but not deep enough to reach the meat.

#### TO PICKLE PORK.

Dredge it with salt, pounded nearly as fine as flour, then place it upon four sticks crossed upon a dry cold flag-stone or

in an earthenware dish, and let it remain to drain from eighteen to twenty-four hours; then rub it well in with a brine, consisting of one pound of salt, half a pound of coarse brown sugar, two ounces of saltpetre, and a quarter of an ounce of saltprunel; the last, if the pork is delicate, may be omitted. If many pieces are being salted, put them into a tub, and pack them closely, filling up the interstices with common salt; place a weight upon the top to keep the meat down, as well as to prevent the admittance of any air; and when taken out for cooking scrape off the salt, wash the pork in several waters, or place it under a water-tap, letting the water run upon it two or three minutes, turning it occasionally; or it may lie in soak half an hour. It should be put to boil in cold water, and when the rind is tender, it will be done enough.

#### BOILED PORK—OF ALL KINDS.

The leg you must skin the same as ham, and dish it back part upwards, and glaze it; place a ruffle at the knuckle; use for sauce, sauer kraut, or stewed red cabbage; peas pudding to all pork when boiled.

#### 'PIG'S CHEEK—A HALF ONE.

Boil and trim in the shape of ham, and if very fat, carve it as a cockle-shell; glaze it well, or put bread crumbs and brown them; sauce as before.

#### PORK CUTLETS.

Cut them from a small delicate loin of pork; bone and trim them neatly, and fry them a light brown; put into a small stewpan a little vinegar, and eschalot chopped very finely, two table-spoonfuls of tomato sauce, and sufficient brown gravy to make it tasty; stew the outlets in the sauce five minutes, and send them to table dished handsomely. If the cutlets are broiled, they may be dipped in yolk of egg and bread crumbs, and broiled over a clear fire, and served with tomato sauce, or sauce robert.

#### PORK CHOPS OR STEAKS.

Cut from the best end of the loin, or from the chump or eg if steaks; remove the fat and skin, and turn them frequently and quickly while broiling; if your gridiron be of the old fashion it is better to keep it aslant on the fire, the handle being the lowest part, it prevents very much of the fat from falling into the fire, the flare of which is apt to impart a disagreeable flavour to the chops; this observation

applies also to mutton chops, and will be found useful if followed: sprinkle them with salt when nearly done, and rub with a little fresh butter previous to serving; if for a side-dish garnish with crisped parsley.

#### PORK SAUSAGES.

Chop, particularly fine, about two or three pounds of lean pork, and an equal quantity of fat; have ready some sage, (either dry or green, either passed through a sieve or chopped very fine,) a small piece of shalot, a few grains of ground cloves, season it with pepper and salt, and mix a few fine bread crumbs up with it; have your skins ready cleaned, then fill them, or, if preferred, roll into balls and fry them, and tie them the length you wish the sausages to be; prick the skins with a fork before you fry them; you may do them in the oven if it should be hot. Another way is to chop the pork as before, only add half the quantity of lean veal, a pound of suet chopped equally fine, have ready the inside of a French roll soaked in milk, season it well with pepper and salt, and mix it all well together.

#### PIG'S HEAD BOILED.

This is the more profitable dish, though not so pleasant to the palate; it should first be salted, which is usually done by the pork butcher, it should be boiled gently an hour and a quarter; serve with vegetables.

#### PETTITOEES.

Put them in just sufficient water to cover them, add the heart and liver, boil them ten minutes, then take out the liver and heart, and mince them small, return them to the feet, and stew until quite tender; thicken with flour and butter, season with pepper and salt, and serve up with sippets of plain or toasted bread; make a pyramid of the minced heart and liver, and lay the feet round them. When pettitoees are fried, they should be first boiled, then dipped in butter, and fried a light brown.

#### BLACK AND WHITE PUDDINGS.

Procure the pig's blood, then add half a pound of half-boiled rice, set it to cool, keeping it stirred; then add a little more rice boiled in milk, cut up about one pound of fat pork into large dice, melt half a pound of lard, and pour into the blood and rice; then add your fat with a few bread crumbs, three shalots, a little parsley, some black pepper, cayenne pepper, and salt. mix all well together then add a little

before; tie them the length you wish them, and boil them a quarter of an hour, then take them out, and lay them on some new clean straw, until cold, after which, give them another boil for a few minutes, then turn them as before, until wanted; put them in the oven when you require them, or fry or broil them.

#### TO CHOOSE HAMS.

The test of a sweet ham is to pass a sharp knife to the bone, and when drawn out, smell it; if the knife is daubed with grease, and the scent disagreeable, it is bad. A good ham will present an agreeable smell when the knife is withdrawn.

#### HAMS—BOILED.

Hams which come from the large cheesemongers have usually been long hung, and are very dirty; if such should be the case, the ham should be soaked about twelve hours, then wrapped in a clean cloth, and laid upon stone flags for two days, the cloth being kept moistened with clean soft water, this will render it tender when cooked; let it be thoroughly scraped and cleaned, and placed in the copper, which in small families will be found the most convenient mode of cooking it; it should be put in sufficient water to cover it, which water, when the ham is cooked, will be found of the greatest service in making stock for soups; the time it will require to boil will depend upon the weight of the ham, a small one three hours and a half, which may progress according to the weight, to six hours: when it is done, remove the skin if possible without breaking it, as it prevents the ham when cold becoming dry; spread over the ham bread raspings, and garnish the dish with sliced boiled carrots.

#### TO CURE HAMS.

Pound some bay salt, saltpetre, common salt, and some coarse brown sugar, mix it all well together, then put it all to get hot, and while hot, rub the hams well with this, repeating it every morning for a week; then let them lie in the brine for another week, until all is well incorporated in the meat; then take them out to drain on dishes, flour them, and hang them up to dry. You must be guided a good deal by the size of the hams.

#### HAM RASHERS, OR SLICES,

May be toasted, broiled, or fried, and served with a pinch and poached eggs, or boiled green peas. Stewed with green



peas, or cut in thin slices, divided in four pieces, each piece rolled and fastened with a skewer, roasted in a Dutch oven, and served with peas. They should, in all cases, be cut an even thickness, and cooked without injuring the colour. Bacon may be dressed in the same variety.

#### TO CHOOSE BACON.

Excellent young bacon may be thus known:—the lean will be tender and of a bright colour; the fat firm and white yet bearing a pale rose tinge, and the rind thin. Rusty bacon has yellow streaks in it.

#### TO BOIL BACON.

If very salt, soak it in soft water two hours before cooking. Put it into a saucepan with plenty of water, and let it boil gently; if two or three pounds, it will take from an hour to an hour and a quarter; if larger, an hour and forty minutes will suffice. If a fine piece of the gammon of bacon, it may, when done, have the skin, as in hams, stripped off, and have finely-powdered bread raspings strewed over it.

#### BACON AND CABBAGE.

Boil some fine streaked part of bacon with a little stock, and the ends of eight or ten sausages; boil in the same stock some white cabbages for two hours, adding salt and spice, and serve very hot; place your sausages and cabbage round your dish, and the bacon in the middle.

#### BACON AND EGGS.

Take a quarter of a pound of streaked bacon, cut it into thin slices, and put them into a stewpan over a slow fire, taking care to turn them frequently; then pour the melted fat of the bacon into a dish, break over it seven or eight eggs, add two spoonfuls of gravy, and a little salt and pepper, and stew the whole over a slow fire, pass a salamander over it, and serve.

## POTTED MEATS.

### BEEF POTTED.

Take some lean beef, rub it with salt and saltpetre, and let it lie three or four days; then cut in pieces, and boil it; then beat it to a powder, mixing with it some fat, and spice, put it in pots, and pour butter over it.

### CHICKEN AND HAM POTTED.

Season some pieces of chicken with mace, cloves, and pepper, and bake it for about two hours in a close covered pan, with some water; then pound them quite small, moistening either with melted butter or the liquor that they are baked in, pound some, and put this with the chicken in alternate layers, in pots or pans; press them down tight, and cover them with butter.

### GAME OF ALL KINDS.

Any dressed game you may have in your larder. Pound well in your mortar all the tender meat, free from skin and bone; add to it some pounded mace, allspice, cayenne pepper, salt, and white pepper, a few grains of powdered sugar, and an equal quantity, if you have it, of good fat ham. When well pounded, rub it through a wire sieve; if you have no ham, use an equal quantity of butter instead; mix it well up again, and place it tightly in earthen shapes; cover each jar over with clarified butter or lard; turn out with warm water; when required either for breakfast or luncheon, or a second course, dish in or on aspic, and garnish with fresh parsley.

### SHRIMPS POTTED.

Let them be nicely boiled, then pick them out of the shells, and season them well with pepper and salt, and a little mace; put them closely together in a pot, and set them for about ten minutes in a slack oven, and when cold pour over clarified butter.

### VEAL POTTED.

Take part of a knuckle of veal that has been stewed, bake it for the purpose, beat it to a paste, with butter, salt, white pepper, and mace pounded, put it, and pour clarified butter over.

## POULTRY.

THE best sort of poultry for table is the Dorking breed, they are five-toed, have white legs, and feathers of a greyish-white colour.

Fowls should be carefully drawn, so that the gall bladder is uninjured, and should only be done through the vent.

Roast with a brisk and clear fire. A capon will take five and thirty minutes; smaller fowls a less time in proportion. A turkey of fourteen pounds will take two hours; the time will increase or decrease with the weight. The same rule applies to geese; a large one will take an hour and a half, chickens take half an hour, pigeons ten minutes less. It must be understood that the adherence to the time will depend on the state of the fire, &c.; a slow fire will make a longer time necessary, and, at the same time, spoil the poultry.

## POULTRY AND GAME, TO CHOOSE.

**TURKEY.**—The cock bird, when young, has a smooth black leg with a short spur. The eyes bright and full, and moist supple feet, when fresh; the absence of these signs denotes age and staleness; the hen may be judged by the same rules.

FOWLS like a turkey; the young cock has a smooth leg and a short spur; when fresh, the vent is close and dark. Hens, when young, have smoothlegs and combs; when old, these will be rough; a good capon has a thick belly and large rump, a poll comb, and a swelling breast.

**GESE.**—In young geese the feet and bills will be yellow and free from hair. When fresh, the feet are pliable; they are stiff when stale.

DUCKS may be selected by the same rules.

PIGEONS, when fresh, have supple feet, and the vent will be m; if discoloured and supple, they are stale.

POULTERS, when fat, have hard vents; but, like almost all her birds, may be chosen by the above rules.

**HARES.**—When a hare is young and fresh, the cleft in the lip is narrow, the body stiff, the ears tear easily, and the claws are smooth and sharp; and old and stale hares will be the opposite of this. Rabbits the same.

**PARTRIDGES.**—Yellow legs and a dark bill are signs by which a young bird may be known, and a rigid vent when fresh. When this part is green the bird is stale.

**PHEASANTS** may be chosen as above; the young birds are known by the short or round spur, which in the old is long and pointed.

**MOOR GAME.**—Grouse, Woodcocks, Snipes, Quails, Ortolans, &c., may be chosen by the rules above given.

#### **TURKEY ROAST.**

It is stuffed with either sausage meat or fillet of veal stuffing. While roasting, a piece of paper should be placed over the part stuffed, as, being bulky, it will catch the fire and become scorched; but keep the heat well to the breast, in order that it may be as well done as the rest of the bird. Baste well, and froth it up. Serve with gravy in the dish, and bread sauce in a tureen. To the sausage meat, if used, add a few bread crumbs and a beaten egg. Turkey is sometimes stuffed with truffles; they are prepared thus: they must be peeled, and chopped, and pounded in a mortar, in quantities of a pound and a half; rasp the same weight of the fat of bacon, and mix it with the truffles. Stuff the turkey with it; this stuffing is usually placed in the turkey two days previous to cooking, it is supposed to impart a flavour to the flesh of the fowl. Cut thin slices of fat bacon, and place over the breast of the turkey. Secure it with half a sheet of clean white paper, and roast. Chesnuts dressed in the same fashion are found an excellent substitute for truffles. Two hours will roast it.

#### **TURKEY BOILED.**

A hen bird is considered the best. It may be stuffed with truffles, chesnuts, or sausage meat. Boil it in a clean floured cloth; throw some salt into the water in which it is boiled. Cover close, and simmer for two hours, removing the scum frequently. Serve with white sauce, or parsley and butter; the latter is now scarcely ever brought to table.

#### **TURKEY POULT**

Should be roasted without stuffing; it will be done with a clear fire in twenty minutes. Serve with bread or gravy sauce.

#### **TO ROAST A GOOSE.**

Goose in itself is of a strong rich flavour, and requires both nicety in the cooking, as well as in the stuffing, to obviate that strength of flavour. There are many modes of stuffing; for one mode, take two moderate sized onions, and boil them rapidly ten minutes, then chop them finely, mince sage to the quantity of half the onion, add of powdered bread twice as much as of onion, pepper and salt it, introducing a little cayenne, and then

bind it with the beaten yolk of an egg. Potatoes mashed are sometimes introduced, but not frequently, into the body; they should be mashed with floury potatoes mixed with a little fresh butter and cream, rather highly seasoned with cayenne and salt. Both ends of the goose should be secured when trussed, that the seasoning may not escape. It should be roasted before a quick fire, and kept constantly basted; a piece of white paper may be placed over the breast while roasting, until it rises, and then it may be removed; it will take from an hour and a half to an hour and three quarters; serve with a rich brown gravy and apple sauce.

#### A GREEN GOOSE

Is seldom or never stuffed; the inside may be well peppered and salted, and it should be roasted before a brisk fire about three quarters of an hour, and sent to table with no other accompaniment than a good brown gravy, and apple or sorrel sauce.

#### TO ROAST DUCKS.

Ducks should be well plucked without tearing the skin, all the plugs being removed. Some cooks go so far as to skin the duck, holding it a minute by the feet in scalding water, that the skin may peel easier; clean the inside thoroughly with a little warm water, and stuff them with the same stuffing as for geese, using perhaps a little more bread for the sake of mildness; roast them before a brisk fire, but not too close, and baste very frequently; they will take from half an hour to an hour, according to the age and size; when the breast plumps, they will be just done; serve them with a rich brown gravy.

#### WILD DUCKS.

These birds require clean plucking and clean washing, which may be done by pouring warm water through the body after it has been drawn; half an hour before a brisk fire will suffice to roast them, and stuffing is not required. When it is sent to table, the breast should be sliced, and a lemon squeezed over it, the slices of the breast and the wings are the only parts really worth eating to a sensitive palate, the strong flavour of the bird rendering it a dish only for those with peculiar tastes.

#### ROAST FOWL.

Clean the fowl thoroughly, roast it twenty minutes, unless a very fine one, and then it will take three quarters of an hour; serve with bread sauce, or parsley and butter; egg sauce is sometimes sent to table with it. If a small lump of salt butter, well covered with black pepper, is placed within the fowl pre-

vicious to roasting, it will be found to improve the fowl by removing the dryness which is met with in the back and side bones.

#### BOILED FOWLS.

Flour a white cloth, and put the fowls in cold water, let them simmer for three quarters of an hour; serve with parsley and butter, or oyster or celery sauce. The fowls may be covered with a white sauce if sent cold to table, and garnished with coloured calf's foot jelly of the hue of beetroot.

#### COLD FOWLS.

When, for the purpose of convenience, fowls are sent to table cold, it is much better to carve them in the kitchen; let it be done with a short knife and with precision; the slices from the breast should be well cut, and the whole arranged tastefully in the centre of the dish; a layer of ham and tongue in alternate pieces may be laid round the dish, and slices of both, in small dishes, should accompany it to table; handsome sprigs of parsley may garnish each dish.

#### CHICKENS BOILED.

Care should be taken to select the chickens plump, or they form a meagre dish; they should receive much attention in the boiling; they require less time than a fowl, and are sent to table with white sauce, and garnished with tufts of white broccoli.

#### CURRIED CHICKENS.

Lay the pieces of a dressed chicken into a stewpan with a sliced onion fried brown, a clove of garlic, and some good white gravy; simmer till the chicken is tender, then add a spoonful of curry powder and flour, rubbed smooth with a lump of butter; a quarter of a pint of cream, with a little salt, may also be added twenty minutes before serving: squeeze a little lemon into the dish, and put an edging of rice round it.

#### ROASTED PIGEONS.

Let your pigeons be picked clean and washed, then stuff the whole inside of them with fine veal stuffing, if preferred; if not, merely a few bread crumbs and parsley, pepper and salt.

#### LARKS.

Be very particular in roasting these birds; melt a little butter, add to it a yolk of egg, and with your paste-brush egg all over them, and then bread-crumbs them; while roasting, frequently baste them and flour them, and before you take them up flour and salt them; send them up with some brown bread crumbs.

## GAME, ETC.

## TO DRESS VENISON.

All venison for roasting should have a paste made of lard over it; after having papered the meat with buttered paper, then your stiff paste upon the top of that, either dangle it or put it in a cradle spit; a few minutes before you require to take it up take off the paste and paper, baste it with some butter, salt it and flour it; when done give it a few more turns round, and send it up very hot, your dish and gravy to be very hot also.

## TO HASH VENISON.

Carve your venison into thin slices, and put them in a stew-pan with two small glasses of port wine; add a spoonful of browning, one of ketchup, an onion stuck with cloves, and half an anchovy chopped small, and let it boil, then put in your venison, making it thoroughly hot through. Lay sippets of toast, in various shapes, in a soup dish, pour the hash upon it, and serve with currant jelly.

## PHEASANTS.

They are rarely stuffed; it is more customary to send them to table accompanied by forcemeat in the dish, and in many cases with the simple gravy only; the real epicure in game prefers the flavour of the bird uncontaminated by any accessories, save those which just assist to remove the dryness common to most game. Pheasants are sometimes larded; but as the flavour is entirely disguised by the taste of the bacon, incorporated with the flesh of the fowl, unless it is done more for appearance than palate, we would not advise it. In dressing the pheasant, it should be drawn and cleaned as other game, and trussed, and should be roasted before a clear, not a fierce fire; it will take forty minutes, but it must not be done too much, yet must not on any account be sent to table underdone.

## PARTRIDGES

Are cooked as pheasants, but they should not be stuffed. Grate bread crumbs into a shallow dish, place them before the fire to brown, shaking them occasionally, and send them to table with the birds; if preferred stuffed, it should be with truffles and bacon.

## HARES.

A hare is nothing, if not well hung and well cooked; a hare must be hung very long indeed to be hung too long. It is better

for not being paunched for a few days, unless the weather is warm and muggy, but in no case is it advisable to paunch it when first killed. Keep the inside wiped dry and well peppered. If the hare is very old soak it a couple of hours in water and vinegar, then wash it in clean luke-warm water to take away the acid flavour which might be communicated by the vinegar, put in the belly plenty of stuffing, well seasoned; hang the hare some distance from the fire, for it should be roasted gradually, because, being of a very dry and hard nature, it requires being thoroughly done, and yet not dried up. It should be sent to table with a good gravy in the dish, or melted butter; in both cases gravy should accompany it when served, and also currant jelly. The stuffing is composed of the liver, scalded and minced, sweet herbs, parsley, bread crumbs, and suet, seasoned to the taste.

#### JUGGED HARE.

As hares are easily procurable, that of an old large hare is best for jugging. When thoroughly cleaned, cut it in pieces, not losing any blood that may appear; place them in the bottom of a jar with sweet herbs, an onion, and a little water, then cover the top of the jar down close, so that the steam cannot escape freely, place it in a vessel of boiling water, leaving the mouth of the jar uncovered by the water, which must not be suffered to stop boiling; stew four hours, and remove whatever fat may have accumulated; thicken with flour and butter, and flavour with a glass of port.

#### TO ROAST RABBITS.

The rabbit should hang in its skin from four to five days, as the weather will permit, then skin it, and make a strong seasoning of black pepper, ground allspice, cayenne, a little nutmeg, three parts of a gill of vinegar, and the same quantity of port wine. Let it remain in this pickle a day and a half, turning and rubbing it frequently; stuff it, and truss it as a hare, and serve with it the same sauce.

#### BOILED RABBITS.

A rabbit should boil only twenty minutes, and boil slowly; if larger than common, an extra ten minutes may be allowed; it should be sent to table smothered in onion sauce, and the water should be kept free from scum. It is trussed for boiling differently to what it is for roasting.

#### RABBIT WITH ONIONS.

Truss your rabbit, and lay it in cold water; if for boiling, pour the gravy of omeens over it, and if you have a white stock-pot on, boil it in that.



## VEGETABLES, SALADS, ETC.

Vegetables form a most important feature in the art of cooking. It is the boast of French cooks, that we neither know the value, the taste, or the virtues of them, unless they dress them for us—and, to do them justice, they dress them in an infinite variety of ways, and also render them delicious to the palate. Much depends upon boiling greens, and the manner in which it is done; the water should be soft, a handful of salt should be thrown into the water, which should be made to boil before the greens are put in; it should then be made what cooks term “gallop,” the saucepan should be kept uncovered; when the greens sink, they are done, and they should be taken out, and quickly too. It is the skill which French cooks exhibit in contriving and inventing made dishes, chiefly composed of vegetables, which has obtained for them the fame which it is in vain to deny they deserve; they make the nature of the substances upon which they employ their skill, their study, and present them to the consumer in such fashion as shall, while it pleases the palate, not offend the digestion; it would be as well if our cooks were to emulate their talent in a spirit of generous rivalry, by improving upon their example, rather than run down their abilities with a sneer at the slight character of their courses, which, if composed of dishes “made out of nothing,” or, “so disguised, you cannot tell what you are eating,” have at least the merit of gratifying the taste, and preventing the head from too plainly indicating that the stomach has received food of which it finds a difficulty in dispossessing itself. Vegetables are a most useful accessory to our daily aliment, and should be made the object of a greater study than they usually are.

## ASPARAGUS.

Let the stalks be lightly but well scraped, and as they are done, be thrown into cold water; when all are finished, fasten them into bundles of equal size; put them into boiling water, throw in a handful of salt, boil until the end of the stalk becomes tender, which will be about half an hour; cut a round of bread, and toast it a clear brown, moisten it with the water in which the asparagus was boiled, and arrange the stalks with the white ends outwards. A good melted butter must accompany it to table. Asparagus should be dressed as soon after it has been cut as practicable.

## ARTICHOKES.

Cut away the outside leaves, and make the stalk as even as possible, then put them into boiling water with some salt; if they are very young, they will be tender in half an hour, if rather old, they will require an hour before they are thoroughly tender; drain and trim the points of the leaves, and serve with melted butter.

They are better for being kept two or three days.

## FRENCH BEANS.

When very young the ends and stalks only should be removed, and as they are done, thrown into cold spring water; when to be dressed put them in boiling water which has been salted with a small quantity of common salt, in a quarter of an hour they will be done, the criterion for which is when they become tender; the saucepan should be left uncovered, there should not be too much water, and they should be kept boiling rapidly. When they are at their full growth, the ends and strings should be taken off, and the bean divided lengthways and across, or according to the present fashion slit diagonally or aslant. A small piece of soda a little larger than a good-sized pea, if put into the boiling water with the beans, or with any vegetables, will preserve that beautiful green which is so desirable for them to possess when placed upon the table.

## WINDSOR BEANS.

They should be young, and shelled only just previous to cooking; salt the water in which they are to be cooked, and, when boiling, throw in the beans; when tender, drain in a cullender, and send to table with plain melted butter, or parsley and butter. They usually accompany bacon or boiled pork to table.

## HARICOT BEANS.

Take two handfuls of the white beans, and let them lie in boiling water until the skins come off; putting them in cold water as you do them, then take them out, and put them into a stewpan with some good stock, and boil them until nearly to a glaze, then add some good brown sauce to them, shaking them about; season with sugar, salt, and pepper.

## BROCCOLI.

Peel the thick skin of the stalks, and boil for a quarter of an hour, with salt in the water. The small shoots will only require half the time; they should be tied in bunches. Serve with toast and melted butter.

## CABBAGE, TO BOIL.

Nick your cabbage in quarters at the stalk, wash it thoroughly clean, put it into boiling spring water, with a handful of salt, and a small piece of soda; boil it fast; when done, strain it in a cullender, press it gently, cut it in halves, and serve. Savoy and greens may be boiled in the same manner, but they should always be boiled by themselves. Should the cabbage be left, it may be chopped, put into a saucepan, with a lump of butter, and pepper, and salt, then made hot, and sent to table.

## CABBAGE AND BACON.

Blanch a cabbage cut in quarters, and put it into a stewpan with a piece of streaked bacon, season it, moisten with water, and give it a boil, then let it stew over a moderate fire; when done, dress the cabbage on a dish with the bacon over it; reduce the liquor, and add to it a little butter worked with some flour, and then serve over the bacon and cabbage.

## CAULIFLOWERS, TO BOIL.

Trim them neatly, let them soak at least an hour in cold water, put them into boiling water, in which a handful of salt has been thrown, let it boil, occasionally skimming the water. If the cauliflower is small, it will only take fifteen minutes; if large, twenty minutes may be allowed; do not let them remain after they are done, but take them up, and serve immediately. If the cauliflowers are to be preserved white, they ought to be boiled in milk and water, or a little flour should be put into the water in which they are boiled, and melted butter should be sent to table with them.

## STEWED CELERY.

Ten or twelve heads of large celery, using the root, and about three inches long, lay them in salt and water a few minutes, then take them out, and place them in a stewpan with an onion, and a fagot of herbs; cover them with second stock, stew them gently until quite tender, reduce the stock, thicken it and pass it through a tammy; season with sugar, salt, and cayenne pepper. Dish them up as you do cutlets, and either glaze them or pour the sauce over them.

## GREEN PEAS.

A delicious vegetable, a grateful accessory to many dishes of a more substantial nature. Green peas should be sent to table *green*; no dish looks less tempting than peas if they wear an autumnal aspect. Peas should also be young, and

as short a time as possible should be suffered to elapse between the periods of shelling and boiling. If it is a matter of consequence to send them to table in perfection, these rules must be strictly observed. They should be as near of a size as a discriminating eye can arrange them ; they should then be put in a cullender, and some cold water suffered to run through them in order to wash them ; then having the water in which they are to be boiled slightly salted, and boiling rapidly, pour in the peas ; keep the saucepan uncovered, and keep them boiling swiftly until tender ; they will take about twenty minutes, barely so long, unless older than they should be ; drain completely, pour them into the tureen in which they are to be served, and in the centre put a slice of butter, and when it has melted, stir round the peas gently, adding pepper and salt ; serve as quickly and as hot as possible.

#### STEWED PEAS.

Take a quart of young fresh-shelled peas, and lay them in a stewpan with two ounces of butter, or three if they should be old, an onion cut in four, a very small sprig of mint, two table-spoonfuls of gravy, and one tea-spoonful of white sugar : stew gently until they are tender, take out the mint and the onion, thicken with flour and butter, and serve very hot ; a lettuce may be chopped up and stewed with them.

#### HOW TO COOK POTATOES.—TO BOIL POTATOES.

In Ireland potatoes are boiled to perfection ; the humblest peasant places his potatoes on his table better cooked than could half the cooks in London, trying their best. Potatoes should always be boiled in their "jackets;" peeling a potato before boiling is offering a premium for water to run through it, and making them waxy and unpalatable ; they should be thoroughly washed and put into cold water. In Ireland they always nick a piece of the skin off before they place them in the pot ; the water is gradually heated, but never allowed to boil ; cold water should be added as soon as the water commences boiling, and it should thus be checked until the potatoes are done, the skins will not then be broken or cracked until the potato is thoroughly done ; pour the water off completely, and let the skins be thoroughly dry before peeling.

#### TO BOIL NEW POTATOES.

The sooner the new potatoes are cooked after being dug, the better they will eat ; clear off all the loose skins with a coarse towel and cold water ; when they are thoroughly clean, put them into scalding water, a quarter of an hour or twenty

minutes will be found sufficient to cook them; strain off the water dry, sprinkle a little salt over the potatoes, and send them to table. If very young, melted butter should accompany them.

#### POTATOES À LA MAÎTRE D'HÔTEL.

Boil the potatoes; before they are quite done take them up, place them aside, and let them get cold; cut them in slices of a moderate thickness; place in a stewpan a lump of fresh butter, and a tea-spoonful of flour; let the butter boil, and add a tea-cup full of broth; let it boil, and add the potatoes, which you have covered with parsley, chopped fine, and seasoned with pepper and salt, stew them five minutes, then remove them from the fire; beat up the yolk of one egg with a table-spoonful of cold water and a little lemon juice. The sauce will set, then dish up the potatoes, and serve.

#### ROASTED POTATOES.

Clean thoroughly; nick a small piece out of the skin, and roast in the oven of the range; a little butter is sometimes rubbed over the skin to make them crisp.

#### BROILED POTATOES.

Rather more than parboil the potatoes; pare off the skin, flour them and lay them upon a gridiron over a clear fire; send them to table with cold fresh butter.

#### FRIED POTATOES.

Remove the peel from an uncooked potato. After it has been thoroughly washed, cut the potato into thin slices, and lay them in a pan with some fresh butter; fry gently a clear brown, then lay them one upon the other in a small dish, and send to table as an *entremets*.

#### TO MASH POTATOES.

Boil the potatoes as above; peel them, and remove all the eyes and lumps; beat them up with butter and salt in a wooden mortar until they are quite smooth; force them into a mould which has been previously floured, turn into a tureen, which the flour will enable you easily to do; brown them before the fire, turning gently so as not to injure the shape, and, when a nice colour, send to table. They are sometimes coated with white of egg, but they may be cooked without.

#### SEAKALE STEWED.

Trim and wash well, tie in bundles, put it in boiling water, into which a handful of salt has been thrown; after having

been boiled twelve minutes, lay it to drain, and when free from the water, put it in a stewpan, cover it with a rich gravy, stew until quite tender. It should be sent to table in the gravy.

#### TO DRESS SPANISH ONIONS.

Take off two skins, but be particular in not cutting the stalk or the root of the onion too much away, if you do, when done it will drop to pieces. Take four large onions, put them in a stewpan sufficiently large, so that they may not touch each other, put in a small piece of lean York ham, and a quarter of a pound of salt butter; cover them close, put them on a slow stove or oven, keeping them turned carefully until all sides are properly done; they will take about two hours; then take them up and glaze them, thicken the gravy, and season with pepper and salt.

#### SPINACH.

The leaves of the spinach should be picked from the stems; it should then be well washed in clean cold water, until the whole of the dirt and grit is removed; three or four waters should be employed, it will not otherwise be got thoroughly clean; let it drain in a sieve, or shake it in a cloth, to remove the clinging water. Place it in a saucepan with boiling water, there should be very little, it will be done in ten minutes; squeeze out the water, chop the spinach finely, seasoning well with pepper and salt; pour three or four large spoonfuls of gravy over it, place it before the fire until much of the moisture has evaporated, and then serve.

#### LITTLES AND ENDIVES

Are better, I think, only cut into pieces or into quarters, and dished neatly round, but they must be done in some good stock, and not put into thick sauce; but when you take them out after being done, you will press and form them, then boil down their liquor to a glaze, which will, when added to your already thick sauce, give the desired flavour; glaze the quarters before dishing them, pour the sauce under and round.

#### TURNIPS, WHOLE.

Pare several large turnips, and scoop them out with an iron cutter for the purpose; throw them in water as you cut them; when done, blanch them, then strain them off; if for white sauce, add béchamel to them; if for brown, brown sauce; season as before.

#### TRUFFLES.

The truffle, like the mushroom, is a species of fungus common in France and Italy. It grows about eight or ten

inches below the surface of the ground. As it imparts a most delicious flavour, it is much used in cooking. Being dug out of the earth, it requires a great deal of washing and brushing before it can be applied to culinary purposes. When washed, the water should be warm and changed frequently; it loses much of its flavour when dried.

#### SALAD.

Take one or two lettuces, split them in two, thoroughly wash them, and drain the water from them, cut them into small pieces, and mix them with small salad, celery, and beet-root; cut also in small pieces some young radishes, and sliced cucumber, and an egg boiled hard, and garnish about them. Make a sauce with the yolks of two eggs boiled hard, which rub well together in a bason with a wooden spoon, adding a little pepper, salt, and mustard; when these are mixed to a smooth paste, put in a few tea-spoonfuls of sweet oil, mixing it well between each spoonful; then mix in a few tea-spoonfuls of vinegar in the same manner; when the sauce is mixed according to the directions, it will never require shaking, and will always look like cream; pour this sauce over the salad, or serve it in a cruet.

## PIES.

#### BEEF STEAK PIE.

Take some good steaks, beat them with a rolling-pin, season them with pepper and salt; fill a dish with them, adding as much water as will half fill it, then cover it with a good crust, and bake it well.

#### COLD VEAL OR CHICKEN PIE.

Lay a crust into a shallow tart dish, and fill it with the following mixture:—shred cold veal or fowl, and half the quantity of ham, mostly lean, put to it a little cream, season with white and cayenne pepper, salt, a little nutmeg, and a small piece of shallot chopped as fine as possible: cover with crust, and turn it out of the dish when baked, or bake the crust with a piece of bread to keep it hollow, and warm the mince with a little cream, and pour in.

Cut middling size eels into lengths of about three inches; after skinning them, mix together pepper, salt, a little chopped

parsley, and mushrooms; lay your fish in the dish, with a few bits of butter, a little second stock, and a few drops of essence of anchovies.

#### GOOSEBERRY PIE.

Make a nice puff paste, line a dish with it, fill with gooseberries, add sugar, cover it, and finish the same as all other pies.

#### GIBLET PIE.

Goose giblets. You must boil them just a short time; when cold chop them in small pieces, and cut the gizzard, heart, and liver in slices, stew them for a quarter of an hour in some good stock; when cold, line your dish with veal outlets, or rump steaks; use hard boiled eggs to this pie, then season up as before; if to go into an imitation raised pie, thicken the giblets; if in a dish, garnish as before.

#### HARE PIE.

Cut a hare in pieces, season with pepper, salt, nutmegs, and mace; put it into a jar with half a pound of butter, cover down close, and set it in a large saucepan of boiling water; while this is cooking, make a forcemeat thus: take a quarter of a pound of scraped bacon, two onions, a glass of red wine, the crumb of a small loaf, a little sweet marjoram, the liver minced small, season with pepper, salt, and nutmeg, and mix the whole together with the yolks of three eggs; make a raised crust, at the bottom of which lay some of the forcemeat, then some of the hare, cover alternately, until you have used all the hare, then cover in the pie, and bake one hour and a half.

#### LAMB PIE.

Make it of the loin, neck, or breast; the breast of house lamb is one of the most delicate things that can be eaten. It should be very lightly seasoned with pepper and salt, the bone taken out, but not the gristle, and a small quantity of jelly gravy put in hot, but the pie should not be cut till cold; put two spoonfuls of water before baking.

#### MINCE PIES.—(*From the "Family Friend."*)

Take a piece of puff paste, and roll to the thickness of a penny piece; butter the pans lightly; line the pans with the puff paste, and place in the mince meat, made as follows:—Trim and wet the edges of the paste with milk, cover with the paste, trim, press the edges closely, and crimp, prick a hole in the centre of the top, egg, and dust some fine white sugar over. Bake for twenty minutes in a moderate oven.



Take seven pounds of currants, well picked and cleaned; of finely-chopped beef suet, the lean of a sirloin of beef minced raw, and finely-chopped apples, (Kentish or golden pippins,) each three and a half pounds; citron, lemon-peel, and orange-peel cut small, each half a pound; fine moist sugar, two pounds; mixed spice, an ounce; the rind of four lemons and four Seville oranges; mix well, and put in a deep pan. Mix a bottle of brandy and white wine, the juice of the oranges and lemons that have been grated, together in a bason: pour half over, and press down tight with the hand, then add the other half, and cover closely. Some families make one year, to use the next.

## MUTTON PIE.

Cut steaks from a neck or loin of mutton that has hung, beat them, and remove some of the fat, season with salt and pepper, and a little onion; put a little water at the bottom of the dish and a little paste on the edge, then cover with a moderately thick paste, or raise small pies, and break each bone in two to shorten it, season and cover it over, pinching the edge. When they come out of the oven, pour into each a little second stock.

## PARTRIDGE OR PIGEON PIE.

Cover the bottom of your dish with slices of veal and bacon, chop some parsley, onion, and mushroom, and if you have it, truffles, sprinkle it all over the veal. If your birds are boned, season the inside with the same, adding some fine bread crumbs, lay them on the veal, then cover the birds with slices of fat bacon, put in a few spoonfuls of good stock.

## PORK PIE.

Cut a piece of the loin of pork into chops, remove the rind and bone, cut it into pieces, season well with pepper and salt, cover with puff paste, and bake the pie. When ready to be served, put in some cullis, with the essence of two onions mixed with a little mustard.

## RABBIT PIE.

Cut into quarters a couple of young rabbits; bruise in a mortar a quarter of a pound of bacon, with the livers of the rabbits, pepper and salt, a little parsley cut small, mace, and two or three leaves of sweet basil; beat them up fine, line your dish with a nice crust, put a layer of the seasoning at the bottom, and then put in the rabbit; pound some more bacon in the mortar, mix it with some fresh butter, lay it over the rabbits, and cover with thin slices of bacon; now put on

the paste to form the top, and then place it in the oven. It will take two hours to bake. When done, take off the top of the pie, remove the bacon, skim off the fat, and, if required, add some rich veal or mutton gravy.

#### SQUAB PIE.

Cut apples as for other pies, and lay them in rows with mutton chops, shred onions, and sprinkle it among them, and also some sugar.

#### VEAL PIE IN A DISH.

First get all your ingredients ready, namely, hop, parsley, shalots or onions, mushrooms, pepper and salt, mint, four eggs boiled hard, a little good second stock; now your paste. After you have made patties or any first or second course pastry, the paste that remains will do; be sure to put an edging of paste to your dish; first lay a layer of lean and fat ham, or mild bacon, then sprinkle it over with the prepared ingredients, then a layer of veal, and the fore quarter of one egg, then another layer of ham and parsnips as before, and keep on repeating it until quite full, letting the middle be much higher than the sides; put a little drop of second stock into it, bake it in a slow oven; be sure and cut a hole in the top, and if you like, ornament it with leaves of paste; after egging the top, well notch the edge. Pour some good white stock into it when done and hot.

## PUDDINGS.

#### BATTER PUDDING WITHOUT EGGS.

Take six spoonfuls of flour, mix it with a small portion of a quart of milk, then add the remainder of the milk, a tea-spoonful of salt, two tea-spoonfuls of grated ginger, and two of tincture of saffron; mix together well, and boil it an hour. Raisins or currants may be added.

#### BARLEY PUDDING.

To a pound of pearl barley well washed add three quarts of new milk, half a pound of double-refined sugar, and a nutmeg grated; then bake it in a deep pan. Remove it from the oven, beat up six eggs, mix well together, pour it into a buttered dish, and bake it again for an hour.

**BEEF STEAK PUDDING.**

Beat some steaks with a rolling-pin, season them, and roll them with pieces of fat between—if liked, a little shred onion may be added. Line a bason with a paste of suet, put in the rollers of steak, cover the bason with a crust, press the edges to keep the gravy in, cover with a cloth tied close, and boil the pudding slowly for some length of time.

**BREAD PUDDING.**

Soak two or three French rolls, cut them into slices in a pint of cream or good milk, add the yolks of six eggs beaten, some sugar, orange flower water, three pounded macaroons, and a glass of white wine; tie it up in a bason or buttered cloth, put the pudding in boiling water, and let it boil for half an hour. Serve with wine sauce.

**BREAD AND BUTTER PUDDING.**

Take a penny loaf, cut it into thin slices of bread and butter, place a layer of them in a buttered dish, sprinkle currants on them, and repeat the layers of bread and butter and currants till the dish is full. Beat up four eggs with a pint of milk, a little salt, nutmeg, and sugar, and pour over the pudding. Cover with a puff paste, and bake it for half an hour.

**CUSTARD PUDDING.**

Take a pint of cream, six eggs well beaten, two spoonfuls of flour, half a nutmeg grated, and salt and sugar to taste; mix them together, butter a cloth and pour in the batter, tie it up, put it into a saucepan of boiling water and boil it an hour and a half. Serve with melted butter.

**CURRENT PUDDING.**

Take a pound of currants, a pound of suet, five eggs, four spoonfuls of flour, half a nutmeg, a tea-spoonful of ginger, a little powdered sugar, and a little salt. Boil this for three hours.

**CHERRY PUDDING.**

Line a well-buttered bason with a paste made of butter, or suet chopped small, rubbed into flour, put in picked cherries, cover the top with a crust, and boil it. Fruit puddings may be boiled in a cloth without a bason.

**CARROT PUDDING.**

Take a large carrot, boil it soft, bruise it in a marble mortar, and mix with it a spoonful of biscuit powder, four yolks and

two whites of eggs, a pint of cream, a large spoonful of rose or orange-flower water, a quarter of a nutmeg, two ounces of sugar, and a little ratafia; bake it in a shallow dish, turn it out, and serve with sugar over.

#### DAMSON PUDDING.

Line a bason with paste, fill it with ripe or bottled damsons, cover it with paste, boil it, and when ready to serve, cut a piece out of the top, and put in sifted sugar.

#### GOOSEBERRY PUDDING—BAKED.

Take a pint of green gooseberries, scald them, and rub them through a sieve, add half a pound of sugar, the same of butter, three Naples biscuits, and four eggs well beaten; mix the ingredients well together, and bake for half an hour.

#### MARROW PUDDING.

Take half a pound of beef marrow finely chopped, a few currants washed and picked, some slices of citron and orange peel candied, a little grated nutmeg, a table-spoonful of brandy, and the same of syrup of cloves, and half a pound of Naples biscuits; strain to this a quart of new milk boiled with cinnamon and lemon peel; allow the mixture to cool, and then add the yolks of eight eggs, and the whites of five. Bake it in a dish with a puff paste round it.

#### MUTTON PUDDING.

Cut some large slices from the upper part of an underdone leg of mutton, line a bason with a good suet crust, and put in the meat; season well with pepper and salt, and a shalot, or young onions finely shred. Cover up with the paste, and boil it two hours.

#### OATMEAL PUDDING.

Take a pint of the best fine oatmeal, pour a quart of boiling milk over it, and let it soak all night; the next day put it in a bason just large enough to hold it, add two eggs beaten, and a little salt, cover it tight with a floured cloth, and boil it an hour and a half. It may be eaten hot, with cold butter and salt; or cold, sliced and toasted.

#### PEAS PUDDING.

Wash and soak well in warm water, a pint of split peas, tie them in a clean cloth, put it into a saucepan of hot water, and boil until soft; before serving, beat it up to a mash with a little butter and salt; it is served with boiled pork or beef.

## A FIRST-RATE PLUM PUDDING.

Half a pound of raisins stoned, half a pound of currants well washed and dried, quarter of a pound of mixed peels cut in dice, half a nutmeg grated, half a tea-spoonful of pounded cinnamon, the grating of two lemons, the juice of one, a small particle of salt, one pound of bread crumbs, half a pound of moist sugar, seven eggs, yolks and whites, three quarters of a pound of beef or mutton suet chopped very fine, two glasses of brandy, and two glasses of sherry. First, break your eggs, beat them well in your bason, then add your spice, salt, and peels; then the sugar, sweet plums, and currants, then the bread crumbs; then the brandy and wine.

## SAUCE FOR IT.

Break three yolks of eggs, a little sugar, and a gill of cream. Stir it over the fire, till thick, then add a glass of brandy to it. Stir it all the time. Butter well a three pint round plain mould, then paper the sides and bottom quite smooth. Butter the paper likewise, steam it for three or four hours, and put paper on the top; when done, turn your mould over on the dish, then lift it off gently; should the paper adhere to the pudding, take it clean off; pour the white pudding sauce over it.

## THE OLD ENGLISH CHRISTMAS PLUM PUDDING.

To make what is termed a pound pudding, take of raisins well-stoned, currants thoroughly washed, one pound each; chop a pound of suet very finely and mix with them; add a quarter of a pound of flour, or bread very finely crumbled, three ounces of sugar, one ounce and a half of grated lemon peel, a blade of mace, half a small nutmeg, one tea-spoonful of ginger, half a dozen eggs well beaten, work it well together, put it into a cloth, tie it firmly—allowing room to swell—and boil, not less than five hours. It should not be suffered to stop boiling.

## POTATO PUDDING.

Take two pounds of potatoes, wash and boil them; when cold add a pint of new milk, three eggs well beaten, two ounces of moist sugar, and a little nutmeg. Bake it.

## PUDDINGS IN HASTE.

To grated bread add suet shred, a few currants, the yolks of four eggs and the whites of two, some grated lemon peel, and ginger; mix and form it into balls about the size and shape of an egg with a little flour. Put them into boiling water, and boil them for twenty minutes.

## PUDDING—QUAKING.

Take a quart of cream, scald it, and when nearly cold, put to it four eggs well beaten, a spoonful and a half of flour, some nutmeg and sugar; tie it tight in a buttered cloth, boil it an hour, and turn it out carefully. Serve with melted butter, a little wine and sugar.

## RICE PUDDING, BOILED.

Take some rice, pick and wash it well, tie it in a cloth, leaving plenty of room for it to swell. Boil it in plenty of water for an hour or two. Serve it with butter and sugar, or milk.

## RICE PUDDING WITH CURRANTS.

Boil for half an hour five ounces of whole rice in a cloth, with room to swell; then take it up, add five ounces of currants, three table-spoonfuls of suet shred fine, and two eggs well beaten, tie it up again, and boil it an hour and a half.

## SAGO PUDDING.

Take half a pound of sago, wash it in several waters (warm), then boil it with a pint of milk and a little cinnamon, stirring it often till it becomes thick; pour it into a pan, and beat it up with half a pound of fresh butter; add the yolks of eight eggs, and the whites of four, beaten separately, a little flour, half a glass of white wine, and sugar to liking; mix all well, and boil it. Serve with sweet sauce.

## SUET PUDDING.

Chop half a pound of beef suet extremely fine, add the same quantity of flour, two eggs well beaten, a small quantity of pounded and sifted sugar, and a little salt; mix well together with milk to a tolerable consistence, and either bake or boil it.

## TAPIOCA PUDDING.

Soak four table-spoonfuls of tapioca in a quart of milk all night, then add a spoonful of brandy, some lemon peel, and a little spice; boil them gently, add four eggs, the whites well-beaten, and a quarter of a pound of sugar; bake it.

## TREACLE PUDDING.

To a pound of stoned raisins add three quarters of a pound of shred suet, a pound of flour, a pint of milk, a table-spoonful of treacle, grated ginger, and pounded spice; stir all up well, and boil it four hours in a floured cloth.

## VERMICELLI PUDDING.

Take four ounces of vermicelli, boil it soft in a pint of new milk with a stick or two of cinnamon; add half a pint of thick cream, a quarter of a pound of butter, the same quantity of sugar, and the yolks of four eggs well beaten; put in a dish and bake it.

## YORKSHIRE PUDDING.

Mix together a spoonful of flour, a pint of milk, and one egg well beaten, add a spoonful of salt and a little ginger grated; put this mixture in a square pan buttered, and when browned by baking under the meat, turn the other side upwards, to be browned also; serve it cut in pieces, and arranged upon a dish. If you require a richer pudding, increase the number of eggs.

## APPLE DUMPLINGS.

Pare a few good-sized baking apples, and roll out some paste, divide it into as many pieces as you have apples, cut two rounds from each, and put an apple under each piece, and put the other over, join the edges, tie them in cloths, and boil them.

## APPLE DUMPLINGS, BAKED.

Make them as directed above, but instead of tying them in cloths, place them in a buttered dish, and bake them.

## DUMPLINGS—HARD.

Make a paste of flour, small beer, or water, and a little salt, roll them into small balls, and put them in the pot when the water boils; in half an hour they will be done. They are very good boiled with beef. Serve either with cold or melted butter.

## TARTS, PUFFS, PANCAKES, AND FRITTERS.

## TARTLETS.

Cut your paste after rolling it thin with a fluted cutter, as large as your tartlet-pan may be round, place each piece even into the pan, press it down with your finger, then put into the middle of each either a piece of square crust of bread cut into dice, or a very little piece of jam; you will have to add more after they are baked, sift some fine sugar over them, and bake them a light colour.

## CHERRY TART.

Line the sides of a dish with a good crust, strew in sugar, fill it with picked cherries, and put sugar at the top; red cur-

## APPLE TART.

Take some good baking apples, pare, core, and cut them into small pieces; place them in a dish lined with puff paste, strew over pounded sugar, cinnamon, mace, nutmeg, cloves, and lemon-peel chopped small, then add a layer of apples, then spice, and so on till the dish is full; pour a glass and a half of white wine over the whole, cover with puff paste, and bake it.

When done, raise the crust, stir in two ounces of fresh butter, and two eggs well beaten, replace the crust, and serve either hot or cold.

## CURRANT TART.

Line a dish with puff paste, strew powdered sugar over the bottom of it, then put in alternate layers of currants carefully picked, and sugar, till the dish is full, then cover and bake it. The addition of raspberries or mulberries to currant tart is a great improvement.

## DAMSON TART.

Line a dish with a good crust, put in the fruit, and proceed the same as for any other fruit pie.

## GOOSEBERRY (GREEN) TART.

Use either whole gooseberries, or make a marmalade of them with a good syrup; the last method is perhaps the best, as you can tell easily how sweet they are and ought to be; if made of marmalade the seeds ought to be taken out.

## RHUBARB TART.

Take some stalks of a good size, remove the thin skin, and cut them in pieces four or five inches long, place them in a dish, and pour over a thin syrup of sugar and water, cover with another dish, and simmer slowly for an hour upon a hot hearth, or do them in a block-tin saucepan. Allow it to cool, and then make it into a tart; when tender, the baking the crust will be sufficient. A tart may be made by cutting the stalks into pieces the size of gooseberries, and making it the same way as gooseberry tart.

## TO NEUTRALIZE THE ACID IN FRUIT PIES AND PUDDINGS.

A large quantity of the free acid which exists in rhubarb, gooseberries, currants, and other fruits, may be judiciously corrected by the use of a small quantity of carbonate of soda, without the least affecting their flavour, so long as too much soda is not added. To an ordinary sized pie or pudding, as much soda may be added as, piled up, will cover a shilling, or even twice such a quantity, if the fruit is very sour. If this little hint is attended to, many a stomach ache will be pre-



vented, and a vast quantity of sugar saved, because, when the acid is neutralized by the soda, it will not require so much sugar to render the tart sweet.

#### PUFFS OF ANY KIND.

Cut into square pieces the thickness of a patty case, put in the middle a small piece of jam, double one side over the other, pressing it with your two thumbs, keeping the middle of a round lump; egg the tops, bake them, and glaze them.

#### PANCAKES.

Pour a good batter made of eggs, milk, and flour, in the usual way into a pan, so that it lies very thin, fry the pancakes with hot lard, and when one side is done, turn it by tossing it up lightly; serve with sugar and lemon, or Seville orange juice.

#### FRITTERS

Are made of batter the same as pancakes. Drop a small quantity into the pan, have ready apples pared, sliced, and cored, lay them in the batter and fry them; they may also be made with sliced lemon or currants, the latter is particularly palatable. They should be sent to table upon a folded napkin in the dish; any sweetmeat or ripe fruit will make fritters.

#### APPLE FRITTERS.

Take two or three large russeting apples, pare them thin, cut them half an inch thick, lay them on a pie-dish, pour brandy over them, and let them lie two hours; make a thick batter, using two eggs, have clean lard, and make it quite hot; fry two at a time, a nice light brown, put them on the back of a sieve on paper, sift pounded sugar over them, glaze them with a shovel or salamander; dish on a napkin. After they are cut in slices, take out the core with a small round cutter.

## EGGS AND OMELETS.

#### TO POACH EGGS.

Break your eggs separately in cups, have ready a large stewpan half full of water, pour into it a little vinegar and salt, let it simmer, then put in your eggs, not too many at a time; some like them done less than others, therefore boil them accordingly; have ready by your side a dish with warm water, and when your eggs are sufficiently done, put them into this clean water, trim them smooth and round, dish them on pieces of toast buttered; if for dinner, upon prepared spinach or potatoes.

### OMELET.

Take as many eggs as you think proper, according to the size of your omelet, break them into a bason with some chopped parsley and salt, then beat them well, and season them according to taste; then have ready some onions chopped small, put some butter into a frying-pan, and when it is hot, but not to burn, put in your chopped onions, give them two or three turns, then add your eggs to it, and fry the whole a nice brown: you must only fry one side; when done, turn it into a dish, the fried side uppermost, and serve.

### ONION OMELET.

Cut some very white onions into slices, give them a few turns over the fire; when nearly done, moisten them with cream, and season with salt, pepper, and nutmeg; mix this with half a dozen eggs, beat the whole up well, and fry the omelet either in oil or butter.

### A SIMPLE SWEET OMELET.

Break up six eggs in a basin, a few grains of salt, a grating of a lemon, a piece of citron, orange, and lemon peel chopped fine, a gill of cream, some pounded sugar, a little orange flower water, a few grains of grated nutmeg; fry it as other omelets, trim it and roll it up; if approved of, put apricot jam in it, and dish it upon a napkin.

### OMELET SOUFFLÉ.

Break six eggs, leave out the whites, put them in a cold place, add to the yolks a little powdered sugar, grated lemon, nutmeg, and a few drops of lemon juice, beat all well together, add a few spoonfuls of cream, then beat up the six whites very stiff; put a piece of butter in your omelet-pan upon a slow fire, when warm, pour in the omelet, mix in your whites very gently, turn it out on your dish, glaze it with pounded sugar, put it in the oven, sprinkle more sugar, and send it up.

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## BUTTER, CHEESE, ETC.

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### BUTTER—TO CLARIFY.

Scrape off the outsides of the butter you may require, and then put it into a stewpan by the side of a slow fire, where it must remain till the scum rises to the top and the milk settles at the bottom; with a spoon carefully take off the scum; when clear, it is fit for use.

### MELTED BUTTER WITHOUT BOILING.

Two ounces of butter mixed up into a cream, then add a table-spoonful of flour, and a gill of cold water, stir it over the fire until quite thick, but it must not boil.

### CHEESE.

Cheese takes an important place at the table; not alone in its simple place at the close of the dinner, but that it forms the foundation of many excellent dishes. The selection of good cheese requires both judgment and experience; a delicate palate and a keen sense of smell are two essential requisites, while the eye is an assistant to point out those defects independent of taste or smell. A prime cheese is readily told by a connoisseur by the colour and texture, without consulting either nose or palate.

### CHEESE CRAB.

Take some Cheshire or double Gloucester, cut it into thin slices and press them with a knife until you can spread it like butter; add mustard, common and Chili vinegar, cayenne pepper, and salt, essence of anchovies, any fish sauce you think proper, and mix it well together to a thick pulp.

### CHEESE CREAM, A PLAIN FAMILY WAY.

Put three half pints of milk to one half pint of cream, warm, or according to the same proportions, and put in a little rennet; keep it covered in a warm place, till it is curdled; have a mould with holes, either of china or any other, put the curds into it to drain about an hour, serve with good plain cream and pounded sugar over it.

### CHEESE TOAST.

Take some butter, made mustard, and salt, mix it, spread it on thin fresh-made toast, and grate Gloucester cheese.

### CHEESE TOASTED, OR A SCOTCH RABBIT.

Toast a slice of bread, butter it, toast a slice of cheese on both sides, and serve it on the bread.

### CHEESE TOASTED, OR A WELSH RABBIT.

Take a slice of bread, and nicely toast it, toast a slice of cheese on one side, lay it on the toast, and, with a hot salamander, brown it, and rub some mustard over it.

## CUSTARDS, CREAMS, JAMS, JELLIES, PRESERVES, ETC.

### CUSTARDS.

Boil a pint of milk with lemon peel and cinnamon, mix a pint of cream and the yolk of eggs beaten; when the milk tastes of the seasoning, sweeten it enough for the whole, pour it into the cream, and stir it well, then give the custard a simmer till of a proper thickness; do not let it boil, and stir it one way the whole time; then flavour with a large spoonful of peach-water, and two tea-spoonfuls of brandy, or some ratafia. If you wish your custard to be very rich, put a quart of cream and no milk.

### CUSTARD (PLAIN).

Boil together a quart of cream or new milk, a stick of cinnamon, four bay leaves, and some mace; then take twelve eggs, beat them up well, sweeten them, put them into a pan, and bake or boil them, stirring them all one way till they are of a proper thickness; boil the spice and leaves first, and when the milk is cold, mix the eggs and boil it. The spice may be left out, and only the bay leaves used, or, in lieu of that, four or five bitter almonds, to the taste.

### GOOSEBERRY CREAM.

Take a quart of gooseberries, and boil them very quick in enough water to cover them; stir in half an ounce of good butter; when they become soft, pulp them through a sieve, sweeten the pulp while it is hot, and then beat it up with the yolks of four eggs. Serve in a dish, cups, or glasses.

### STRAWBERRY CREAM.

Pulp six ounces of strawberry jam, with a pint of cream, through a sieve, add to it the juice of a lemon, whisk it fast at the edge of a dish, lay the froth on a sieve, add a little more juice of lemon, and when no more froth will rise, put the cream into a dish, or into glasses, and place the froth upon it, well drained.

### VANILLA CREAM.

Boil a stick of vanilla in a cupful of milk, with a few pieces of lump sugar, for one hour, take out the vanilla, and let the milk get cold; prepare your isinglass and cream as in other creams; whip the essence of vanilla into it, make it rather sweet with sifted sugar, and fill your mould as before. Turn

out all jellies and creams with lukewarm water, damping the tops with a clean cloth before you turn them over upon your dish.

#### CALVES'-FOOT JELLY.

For one mould, chop up two calves' feet, put them on in about four quarts of water to boil; this should be done the day before you require the jelly; keep it well skimmed and boil gently all day, it will then be reduced to about two quarts; the next morning take off all the grease and wash the top with a little warm water, then rinse it with cold; place the stock in the proper size stewpan to allow it to boil well, then put in a paring of lemon, without any white adhering to it, two or three cloves, a piece of cinnamon, a few bruised coriander seeds, a bay leaf, let it boil for a few minutes, and then take it off to get cool. Have ready broken in a bason six or eight whites of eggs and the shells, chop them up together, squeeze five or six lemons, strain the juice, add sugar to the whites of eggs and a glass of cold water, then add the lemon juice; add all this well mixed into the calves'-foot stock, place it on your fire and let it rise to the top of your stewpan, being careful it does not go over; then take it off the fire, place on the cover, and put some hot coals upon it, let it stand a few minutes, and then run it repeatedly through the jelly-bag until beautifully bright and clear. flavour it with what may be required.

#### RED CURRANT JELLY.

Set on the fire in a sugarpan a pint of smooth clarified sugar, when it boils put in a quart of picked red currants, in which let them boil for half an hour; be careful to skim them well, and at times add a little cold water to raise the scum; when boiled enough, run the liquor through a sieve into a bason in which you have squeezed three lemons, then put in some isinglass and set your jelly in a mould in ice as usual.

#### WHITE CURRANT JELLY.

Take the seeds from a dozen pounds of fine white currants, and put them into ten pounds of clarified sugar, boiled to grande lisse; take your saucepan from the fire, stir the jelly lightly with a skimmer, then boil it up twice, after which pass it through a sieve: replace it over the fire, taking care to keep the sides of the pan clean with a sponge, so that the jelly does not become coloured by the heat in boiling; skim it, and finish the same as the red jelly.

#### BLACK CURRANT JELLY.

Make it the same way as the red currant jelly, only with this difference, that you may use very coarse sugar.

**MARMALADE.**

Marmalade may be composed almost of any fruit, the best, however, for the purpose are apricots, peaches, oranges, quinces, eggs, plums, apples, &c. ; they are usually made by boiling the fruit and sugar together to a kind of pulp, stirring them constantly whilst on the fire ; it is kept in pots, which must not be covered till the marmalade is quite cold ; the proportion of sugar is half a pound to each pound of fruit.

**BLANCMANGE.**

Take one ounce of picked isinglass, boil it in a pint of water with a bit of cinnamon till it is melted, add three quarters of a pint of cream, two ounces of sweet almonds, six bitter ones blanched and beaten, a bit of lemon peel ; sweeten it and stir it over the fire. When it boils, strain it and let it cool, squeeze in the juice of a lemon, and put into moulds. It may be garnished according to fancy.

**CURRENT JAM OF ALL COLOURS.**

Strip your currants, and put them into your pan, with three quarters of a pound of sugar to a pound of fruit, add your sugar after your fruit has boiled a few minutes, boil all together, mashing your fruit with a wooden spoon ; boil all gently for half an hour, then fill your jars.

**CURRENTS PRESERVED.**

Take the seeds and stalks from whatever quantity of currants you intend to use, of which a fourth part must be white currants ; put them into a preserving-pan with a glass of water, let them boil up until the fruit bursts, then strain the juice twice ; clarify, and boil to *cassé*, some sugar, an equal weight to the fruit, pour the juice on it, boil them together a quarter of an hour, and having skimmed it well, pour it into pots.

**FRUITS, TO PRESERVE FOR TARTS OR FAMILY DESSERTS.**

Cherries and plums, of all sorts, and American apples, gather when ripe, and lay them in small jars that will hold a pound, strew over each jar six ounces of good loaf sugar pounded, cover with two bladders, each separately tied down, then put the jars up to the neck in a large stewpan of water, and let it boil gently for three hours. All sorts of fruit should be kept free from damp.

**GOOSEBERRY JAM.**

Take what quantity you please of red, rough, ripe gooseberries, take half their quantity of lump sugar, break them

well and boil them together for half an hour, or more if necessary, then put into pots and cover with paper.

#### RASPBERRY JAM.

To every pound of fruit use a pound of sugar, but always boil the fruit well before you add the sugar to it, it will be a better colour; put your fruit in a preserving-pan, mashing them with a long wooden spoon; after boiling them a few minutes, add the same quantity of sugar as fruit, boiling it for half an hour, keeping it well stirred. When sufficiently reduced, fill your jars.

## PICKLES.

#### RULES TO BE OBSERVED IN PICKLING.

Procure always the best WHITE WINE VINEGAR. This can only be obtained by dealing with a respectable tradesman upon whom you can depend. Vinegar is so grossly adulterated, that it is really a difficulty to obtain it pure.

ORLEANS VINEGAR, although the dearest, is the best. *The success of your pickle depends on the goodness of your vinegar.*

Use glass bottles for your pickles; if earthen jars, they must be unglazed, as the vinegar acting upon the glaze produces a mineral poison. Use saucepans lined with earthenware or stone pipkins to boil your vinegar in. If you are compelled to use tin, do not let your vinegar remain in it one moment longer than actually necessary; employ also wooden knives and forks in the preparation of your pickles. Fill your jars three parts full with the articles to be pickled, and then add vinegar up to the neck of the jar or bottle.

When greening, keep the pickles covered down, or the evaporation of the steam will injure the colour; a little nut of alum may be added to crisp the pickles, but it should be very small in proportion to the quantity, or it will give a disagreeable flavour.

#### CABBAGE, RED, PICKLED.

Take about a quarter of an ounce of cochineal, and put it into a little bag, and boil it with as much vinegar as you think enough for the cabbage, with a little salt, and bay salt; when it boils, scald the cabbage with it, then boil it up again, and put a little ginger and pepper into it; then put it somewhere to cool; when cold, put the cabbage into jars, put the pickle upon it, and tie it down.

## CUCUMBERS, YOUNG.

Choose nice young gherkins, lay them upon dishes, sprinkle salt over them, let them lie a week, drain them off, and put them into stone jars; pour boiling white vinegar over them, place them near the fire, cover them well with vine leaves, and if not a good green, pour off the vinegar and boil it again; cover them with fresh vine leaves, and continue doing so until they are a good colour. Use wooden spoons with holes to dish all pickles, keeping them always well covered, and free from air getting to them.

## GHERKINS PICKLED.

Choose your gherkins very green and straight; brush and place a layer in a pan, sprinkle them with fine salt, then another layer of gherkins, which sprinkle with salt also, and continue this operation until you have used nearly a bushel of gherkins; leave them in the salt for twenty-four hours, which will draw all the water from them; at the end of that time, drain, and place them in a jar, with a handful of allspice, the same of tarragon, a little balm, ten shalots, six cloves of garlic, two or three long peppers, twenty cloves, a lemon cut in quarters, and two small handfuls of salt. Boil two gallons of the best vinegar a second time, and pour it on again the following day; boil the vinegar for the third time, pour it over the gherkins, and when quite cold, cover the jar with a wet parchment.

## ONIONS, TO PICKLE.

Peel the onions till they look white, boil some strong salt and water, and pour it over them, let them stand in this twenty-four hours; keep the vessel closely covered to retain the steam, after that time wipe the onions quite dry, and when they are cold, pour boiling vinegar, with ginger, and white pepper over them; take care the vinegar always covers the onions.

## MUSHROOM KETCHUP.

Put a quantity of large natural mushrooms into an earthen pan, and break them up small, sprinkle salt over them, let them lie for several days, mixing them up each day, then let them stand about a week, and not stir them until a thick scum rises to the top; then strain the liquor from the mushrooms, and boil it with some peppercorns, mace, ginger, cloves, and some mustard-seed tied in a muslin bag; when cold, bottle it, leaving the spice in, and cork it up tight, and in three months or so, boil it all up again, and, when cold, rebottle it. It will now keep for years.



## WALNUT KETCHUP.

Boil gently a gallon of the expressed juice of young green walnuts, skim it well, then put into it a pound of anchovies, bones, and liquor, one ounce of cloves, two or three dozen of shalots, one ounce each of mace, pepper, and garlic, let it all boil until the shalots sink; then place the liquor into a pan until cold, after which, bottle it, dividing the spice equally in each bottle; cork it close, and bladder over the corks. This is not fit for use in less than a twelvemonth.

## WALNUTS, PICKLED.

When they will bear a pin to go into them, prick them all over; put a brine of salt and water on to boil, strong enough for an egg to swim on the top when quite cold; when it is boiling skim it, pour it over the walnuts, let them lie a week, then change the brine, and let them stand several more days; then strain them off, and have ready boiled some strong white vinegar, with spice boiled in it, and plenty of pepper, mustard seeds, and horseradish, all well boiled together; put to get cold, a few shalots and plenty of mustard seeds, then put them into jars or bottles. They will be several months before fit to use; keep them covered.

## TO MAKE CHILL, TARRAGON, CAPSICUM, GARLIC, ESCHALOT, OR ANY OTHER VINEGAR.

To two quarts of vinegar, add three ounces of chilis, or tarragon, or any other of the above-named condiments, bottle and cork down closely; let it remain four weeks, strain, then refill the bottle with the clear vinegar, and cork it down, it is now ready for use; the chilis, &c., may be used a second time.

## CAKES, BUNS, BREAD, ETC.

## FOR MAKING AND BAKING CAKES.

Currants are so frequently used in cakes, that you should be very particular in having them nicely washed, dried, and all sticks and stones taken from them, and then put before the fire to dry, for if damp, they will make cakes and puddings heavy; before you use them, dust a little flour lightly over them. Eggs should be always a long time beaten, the whites and yolks separate, taking out the tread. Sugar should be well pounded, and sifted through a drum or lawn sieve, and

kept well dried. Lemon peel should be either rubbed on sugar, or grated fine, and some sifted sugar sprinkled amongst it to keep it a good colour. The lightness of all cakes depends upon the whipping of them, and at last being well incorporated. If you use yeast to your cakes they will require less butter and eggs, and will eat equally as light and rich; but if the leaven be only of milk, flour, and water, it becomes more tough than if the butter was at first put with the ingredients, and the dough set to rise by the fire. The heat of your oven is of particular importance for baking cakes or pastry—more particularly large cakes—as at first, if not pretty brisk, they will not rise; if likely to brown too quick at the top, put a piece of paper upon the top of the cake so as not to touch the batter. The oven should be lighted some time beforehand, to insure a good solid body of heat. If the oven is not hot enough, add more fire to it. Bread and tea-cakes made with milk eat best when new, as they become stale sooner than others. Never keep your bread or cakes in wooden boxes or drawers, but in tin boxes or earthen pans, with covers.

#### CRUST, SHORT.

Take two ounces of white sugar, pound, sift, and dry it, mix it with a pound of well-dried flour, rubbing well into it three ounces of butter; put the yolks of two eggs into some cream, and then mix the whole into a smooth paste, roll it out thin, and bake it in a moderate oven.

#### BREAKFAST OR TEA CAKES, HOT.

Put about six handfuls of flour in a bason, half a pint of new milk, and a small piece of butter; warm the milk, which make hotter in winter than in summer; mix in a cup two ounces of German yeast with a little cold water; mix the yeast with the milk and butter, make a hole in the flour, pour the mixed milk and yeast into it, stirring it round until it is a thick batter; beat up one egg and mix into it; cover it over, and keep it warm in your screen; when it has risen a little, mix it into a dough, knead it well, put it again in the screen, and when it has risen a good deal, take and form your rolls. They will take nearly half an hour, or according to the size you make the cakes; rub them over while hot, with your paste brush dipped in milk.

#### CHEESECAKES.

Take the curd of three quarts of milk, a pound of currants, twelve ounces of Lisbon sugar, a quarter of an ounce of cinnamon, the same quantity of nutmeg, and the peel of a lemon

chopped to a paste, the yolks of eight, and the whites of six eggs, a pint of scalded cream, and a pint of brandy; mix them all together, put a light thin puff paste into your patty-pans, and half fill them.

## CURRANT CAKES.

Take two quarts of currants, red or white, pick and wash them, boil them in a pint of water; then run the juice through a jelly-bag, taking care not to press the bag; boil up the juice, strewing in three pounds of sugar to a quart of juice: pour it into glasses, dry it in a stone till it will turn out, then dry the cakes on plates.

## CARAWAY CAKES.

Mix a pound of flour with a pound of fresh butter, add a spoonful of yeast, four spoonfuls of rose-water, the yolks of three eggs, four ounces of sugar, some caraways and ambergris, make all into a paste, bake it, and when done, sprinkle it with powdered sugar.

## FAMILY CAKE.

To six ounces of rice, and the same quantity of wheat flour, add half a pound of lump sugar pounded and sifted, nine eggs, and half an ounce of caraway seeds; beat this up for an hour, and bake it for the same time in a quick oven. This cake is very suitable for young people and weak stomachs.

## A GOOD PLUM CAKE.

An equal weight of butter and flour, a quarter of a pound of out peels and citron, double the weight of butter in currants, the grating of three lemons, and half a nutmeg, half an ounce of pudding spice, two glasses of rum, and the same quantity of eggs as the weight in butter; beat your butter as for a pound cake, and put in a few chopped sweet almonds. Paper and butter a hoop, bottom and sides, then put in your mixture; bake in a slow oven for some time, and take off the hoop when done, but not the paper.

## YORKSHIRE CAKES.

Mix two pounds of flour with four ounces of butter melted in a pint of milk, three spoonfuls of yeast, and two eggs; beat all together; let it rise, knead it, make it into cakes, place them on tins, let them rise, and then bake in a slow oven.

## BUNS.

Three pounds of flour, half a pound of butter put into the warm milk, half a pound of moist sugar made fine, two ounces of German yeast dissolved in a cup of cold water; add it to a pint and a half of new milk and the butter made warm; make a hole in your flour, which should be in a pan, and then pour in the milk, butter, and yeast; stir it in until of a thick batter, and cover it over and stand it in the warm, but do not let it work too much; then mix it into a dough quite smooth, stand it again in the warm, and when it has risen work up and form your buns. Grease your baking sheets, then put them in the warm to prove; you must be sure to have the oven ready for them; when baked, have ready a little milk and sugar mixed, which you will brush quickly over the buns.

## BREAD.

Put a quartern of flour into a large bason with two tea-spoonfuls of salt; make a hole in the middle, and then put in a bason four table-spoonfuls of yeast, stir in it a pint of milk lukewarm, put it in the hole of the flour, stir it to make it just a thin batter, then strew a little flour over the top, set it on one side of the fire, and cover it over; let it stand till next morning, then make it into a dough; add half a pint more of warm milk, knead it for ten minutes, and set it in a warm place for one hour and a half, then knead it again, and it is ready either for loaves or bricks; bake them from one hour and a half to two hours, according to the size.

## BREAD—FRENCH ROLLS.

Take half a bushel of sifted flour, knead it into dough with two quarts of milk, three quarters of a pound of warm butter, half a pound of yeast and two ounces of salt; when the whole is well worked up, cover and leave it to rise; in two hours time form it into rolls and lay them on tinned plates, place them in a slow oven; when they have been in an hour, put them into a very hot oven for twenty minutes; rasp them as soon as they are baked.

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## COFFEE, TEA, CHOCOLATE, AND COCOA.

Coffee should be purchased in the berry, and fresh roasted, and it should always, when possible, be ground just previous to being made. After it is ground, it should not be exposed to the air, as the aroma speedily flies off. If more is ground than

required for the meal, keep it in a closely-stopped glass bottle. Coffee, like tea, should be an infusion, not a decoction.

The best coffee is the Mocha, the next is the Java, and closely approximating is the Jamaica and Berbice.

Of tea little need be said; almost every one knows the rules for making it.

Chocolate can only be obtained pure of a first-rate house; that commonly sold is most infamously adulterated; the best Spanish or Italian chocolate should be purchased; the Florence has a high reputation.

Cocoa is the foundation of chocolate, it may be pounded, and either boiled in milk, or boiling water may be poured upon it. It is very digestible, and of a fattening nature.

In the present day, when adulteration is the rule and purity the exception, it may be useful to mention here that we have obtained the above articles in the purest state from the City firm of Messrs. Phillips & Co., 8, King William Street.

#### COFFEE, TO MAKE WITH HOT WATER.

Instead of pouring cold water upon the coffee, boiling must be used, taking care the froth does not run over, which is to be prevented by pouring the water on the coffee by degrees.

#### COFFEE, TO MAKE WITH COLD WATER.

Upon two ounces of coffee pour seven cups of cold water, then boil it until the coffee falls to the bottom; when the froth has disappeared, and it is clear at the top like boiling water, it must be taken off the fire and be allowed to stand, but as it often requires clearing, a little cold water should be poured in it the instant it is taken off the fire from boiling. A quicker way of clearing it is by putting in a small piece of isinglass; when it has stood a sufficient time to settle, pour it off into another coffee-pot, and it is fit for use.

#### CHOCOLATE.

According as you intend to make this, either with milk or water, put a cup of one or the other of these liquids into a chocolate-pot with one ounce of cake chocolate; some persons dissolve the chocolate before they put it into the milk: as soon as the milk or water begins to boil, mill it; when the chocolate is dissolved and begins to bubble take it off the fire, letting it stand near it for a quarter of an hour, then mill it again to make it frothy; afterwards serve it out in cups. The chocolate should not be milled unless it is prepared with cream; chocolate in cakes should always be made use of in ices and dragées.

## FOOD FOR INVALIDS.

ONE of the loveliest accomplishments of a lady is to understand how to make the invalid in her family comfortable. Food prepared by the kind hand of a wife, mother, sister, friend, has a sweeter relish than the mere ingredients can give, and a restorative power which money cannot purchase. These receipts will enable the watchful attendant to vary the food, as choice or symptoms may render expedient. Jellics and meat broths, together with the various kinds of farinaceous food, are the lightest on the stomach, as well as generally the most nutritious for an invalid. Milk preparations are useful when the lungs are weak. Food that the stomach can digest without distressing the patient is the kind that gives actual strength.

*To make Gruel.*—Mix a dessert-spoonful of fine oatmeal or patent groats in two of cold water, add a pint of boiling water, and boil it ten minutes, keeping it stirred.

*Flour Caudle.*—Mix, smoothly, a table-spoonful of flour with a gill of water; set on the fire in a saucepan a gill of new milk, sweeten it, and, when it boils, add the flour and water; simmer and stir them together for a quarter of an hour.

*Arrow-root.*—It is very necessary to be careful not to get the counterfeit sort; if genuine, it is very nourishing, especially for persons with weak bowels. Put into a saucepan half a pint of water, grated nutmeg, and fine sugar; boil up once, then mix it by degrees into a dessert-spoonful of arrow-root, previously rubbed smooth with two spoonfuls of cold water.

*Tapioca.*—Choose the largest sort, pour cold water on to wash it two or three times; then soak it in fresh water five or six hours, and simmer it in the same until it becomes quite clear; then put lemon juice, wine, and sugar. The peel should have been boiled in it. It thickens very much.

*Sago.*—Cleanse it by first soaking it an hour in cold water, and then washing it in fresh water. To a tea-cupful of water and a bit of lemon peel, simmer it till the berries are clear, season it with wine and spice, and boil it all up together. The sago may be boiled with milk instead of water, till reduced to one-half, and served without seasoning.

*Ground Rice Milk.*—Boil one spoonful of ground rice, rubbed

**NOTE.**—This article, "Food for Invalids," and the subsequent one on "Cookery for Children," are extracted from the "Practical Housewife," a little work abounding in valuable matter to those whom it addresses.

down smooth, with a pint and a half of milk, a bit of cinnamon, lemon peel and nutmeg. Sweeten when nearly done.

*Restorative Milk.*—Boil a quarter of an ounce of isinglass in a pint of new milk till reduced to half, and sweeten.

*Barley Milk.*—Boil half a pound of washed pearl barley in one quart of milk and half a pint of water, and sweeten: boil it again, and drink it when almost cold.

*Calves' Feet and Milk.*—Put into a jar two calves' feet with a little lemon peel, cinnamon, or mace, and equal quantities of milk and water to cover them; tie over closely, and set in a slack oven for about three hours; when cold, take off the fat: and sweeten and warm as required.

*Sheep's Trotters.*—Simmer six sheep's trotters, two blades of mace, a little cinnamon, lemon peel, a few hartshorn shavings, and a little isinglass, in two quarts of water to one; when cold, take off the fat, and give nearly half a pint twice a day, warming with it a little new milk.

*Isinglass.*—Boil one ounce of isinglass shavings, forty Jamaica peppers, and a bit of brown crust of bread, in a quart of water, to a pint, and strain it. This makes a pleasant jelly to keep in the house: of which a large spoonful may be taken in wine and water, milk, tea, soup, or any way most agreeable.

*Bread Jelly.*—Cut the crumb of a penny roll into thin slices, and toast them equally of a pale brown; boil them gently in a quart of water till it will jelly, which may be known by putting a little in a spoon to cool; strain it upon a bit of lemon peel, and sweeten it with sugar.

*Strengthening Jelly.*—Simmer in two quarts of soft water, one ounce of pearl barley, one ounce of sago, one ounce of rice, till reduced to one quart; take a tea-cupful in milk, morning, noon, and night.

*To make Panada in five minutes.*—Set a little water on the fire, with some sugar, and a scrape of nutmeg and lemon peel; meanwhile grate some crumbs of bread. The moment the mixture boils up, keeping it still on the fire, put the crumbs in, and let it boil as fast as it can. When of a proper thickness just to drink, take it off.

*Broths of Beef, Mutton, and Veal.*—Put two pounds of lean beef, one pound of scrag of veal, one pound of scrag of mutton, sweet herbs, and ten peppercorns, into a nice tin saucepan, with five quarts of water; simmer to three quarts, and clear off the fat when cold. Add one onion, if approved. Soup or broth made of different meats is more supporting, as well as better flavoured. To remove the fat, take it off when cold as clean as possible; and if there be still any remaining, lay a bit of

clean blotting-paper on the broth when in the bason, and it will take up every particle. Or, if the broth is wanted before there is time to let it get cold, put a piece of cork up the narrow end of a funnel, pour the broth into it, let it stand for a few minutes, and the fat will rise to the top; remove the cork, and draw off in a bason as much of the broth as is wanted, which will be perfectly free from fat.

*For a quick-made Broth.*—Take a bone or two of a neck or loin of mutton, take off the fat and skin, set it on the fire in a small tin saucepan that has a cover, with three-fourths of a pint of water, the meat being first beaten and cut in thin bits; put a bit of thyme and parsley, and, if approved, a slice of onion. Let it boil very quickly; skim it; take off the cover if likely to be too weak, else cover it. Half an hour is sufficient for the whole process.

*Beef Tea.*—Cut half a pound of lean fresh beef into slices, lay it in a dish, and pour over it a pint of boiling water; cover the dish, and let it stand half an hour by the fire, then just boil it up, pour it off clear, and salt it a very little.

*Veal Tea*—is made in the same way, and *Chicken Tea* also.

*Stew for Persons in Weak Health.*—Cut veal into slices, and put them into an earthen jar with sliced turnips and a little salt; cover closely, set the jar up to the neck in boiling water, and stew till the meat is tender.

## COOKERY FOR CHILDREN.

Some preparations of food proper for the young should find a place in these pages; and, we are sure, a chapter on this important subject, so generally neglected in cookery books, will be welcomed by the judicious.

It is of great consequence to fix the times of taking food, as well as to regulate the quantity given to a child. The mother should, personally, attend to these arrangements; it is her province.

There is great danger that an infant, under three years of age, will be over-fed, if it be left to the discretion of the nurse. These persons, generally, to stop the screaming of a child, whether it proceed from pain, crossness, or repletion (as it often does)—they give it something to eat—often that which is very injurious, to tempt the appetite; if it will only eat and stop



crying, they do not care for the future inconvenience which this habit of indulgence may bring on the child and its mother.

Arrange, as early as possible, the regular times of giving food to your children, according to their age and constitution. Young infants require food every two hours, when awake; after three months old, they may go three hours—then cautiously lengthen the time, as the child can bear it. But remember that all temperaments are not alike. Some of the same age may require more food than others. One rule, however, will apply to all—never give a child food to amuse and keep it quiet, when it is not hungry, or to reward it for being good. You may as rationally hope to extinguish a fire by pouring on oil, as to cure a peevish temper, or curb a violent one, by pampering the appetite for luxuries in diet; and all the traits of goodness you thus seek to foster, will, in the end, prove as deceptive as the mirage of green fields and cool lakes to the traveller in the hot sands of the desert.

But do not err on the other hand, and, for fear your child should be over-fed, allow it insufficient nourishment. There is not in our country much reason to fear that such will be the case; the danger is, usually, on the side of excess; still we must not forget that the effects from a system of slow starvation are, if not so suddenly fatal as that of repletion, more terrible, because it reduces the intellectual as well as the physical nature of man, till he is hardly equal to the brutes.

The rational course seems to be, to feed infants, till about three years old, chiefly with milk and farinaceous vegetable preparations; a large portion of good bread, light, well baked, and *cold*, should be given them; after that period, to proportion their solid food to the amount of exercise they are able to take. Children who play abroad in the open air will require more hearty nourishment, more meat, than those who are kept confined in the house or school-room. From the age of ten or twelve, to sixteen or eighteen, when the growth is most rapid, and the exercises (of boys especially) most violent, a sufficiency of plain nourishing food should be given; there is little danger of their taking too much, if it be of the right kind, and properly cooked. But do not allow them to eat hot bread, or use any kinds of stimulating drinks.

*Food for a Young Infant.*—Take of fresh cow's milk, one table-spoonful, and mix with two table-spoonfuls of hot water; sweeten with loaf sugar, as much as may be agreeable. This quantity is sufficient for once feeding a new-born infant; and the same quantity may be given every two or three hours, not oftener—till the mother's breast affords the natural nourishment.

*Thickened Milk for Infants when Six Months old.*—Take one pint of milk, one pint of water, boil it, and add one table-spoonful of flour. Dissolve the flour first in half a tea-cupful of water; it must be strained in gradually, and boiled hard twenty minutes. As the child grows older, one-third water. If properly made, it is the most nutritious, at the same time the most delicate food, that can be given to young children.

*Broth*—Made of lamb or chicken, with stale bread toasted, and broken in, is safe and healthy for the dinners of children, when first weaned.

*Milk*—Fresh from the cow, with a *very* little loaf sugar, is good and safe food for young children. From three years old to seven, pure milk, into which is crumbled stale bread, is the best breakfast and supper for a child.

*For a Child's Luncheon.*—Good sweet butter, with stale bread, is one of the most nutritious, at the same time the most wholesome articles of food, that can be given children after they are weaned.

*Milk; Porridge.*—Stir four table-spoonfuls of oatmeal smoothly into a quart of milk, then stir it quickly into a quart of boiling water, and boil up a few minutes till it is thickened: sweeten with sugar.

Oatmeal, where it is found to agree with the stomach, is much better for children, being a fine opener as well as cleanser; fine flour in every shape is the reverse. Where biscuit-powder is in use, let it be made at home; this, at all events, will prevent them getting the sweepings of the bakers' counters, boxes, and baskets. All the left bread of the nursery, hard ends of stale loaves, &c., ought to be dried in the oven or screen, and reduced to powder in the mortar.

*Meats for Children.*—Mutton, lamb, and poultry, are the best. Birds and the white meat of fowls, are the most delicate food of this kind that can be given. These meats should be slowly cooked, and no gravy, if made rich with butter, should be eaten by a young child. Never give children hard, tough, half-worked meats, of any kind.

*Vegetables for Children, Eggs, &c.*—Their rice ought to be cooked in no more water than is necessary to swell it; their apples roasted, or stewed with no more water than is necessary to steam them; their vegetables so well cooked as to make them require little butter, and less digestion; their eggs boiled slow and soft. The boiling of their milk ought to be directed by the state of their bowels; if flatulent or bilious, a very little curry-powder may be given in their vegetables with good effect—such as turmeric and the warm seeds (not hot peppers) are

*Puddings and Pancakes for Children.*—Sugar and egg browned before the fire, or dropped as fritters into a hot fryingpan, without fat, will make them a nourishing meal.

*Rice Pudding with Fruit.*—In a pint of new milk put two large spoonfuls of rice well washed; then add two apples pared and quartered, or a few currants or raisins. Simmer slowly till the rice is very soft, then add one egg, beaten, to bind it. Serve with cream and sugar.

*To prepare Fruit for Children.*—A far more wholesome way than in pies or puddings, is to put apples sliced, or plums, currants, gooseberries, &c., into a stone jar, and sprinkle among them as much sugar as necessary. Set the jar in an oven or on a hearth, with a tea-cupful of water to prevent the fruit from burning; or put the jar into a saucepan of water until its contents be perfectly done. Slices of bread or some rice may be put into the jar, to eat with the fruit.

*Rice and Apples.*—Core as many nice apples as will fill the dish; boil them in light syrup; prepare a quarter of a pound of rice in milk, with sugar and salt; put some of the rice in the dish, and put in the apples, and fill up the intervals with rice, and bake it in the oven till it is a fine colour.

*A nice Apple Cake for Children.*—Grate some stale bread, and slice about double the quantity of apples; butter a mould, and line it with sugar paste, and strew in some crumbs, mixed with a little sugar; then lay in apples, with a few bits of butter over them, and so continue till the dish is full; cover it with crumbs, or prepared rice; season with cinnamon and sugar. Bake it well.

*Fruits for Children.*—That fruits are naturally healthy in their season, if rightly taken, no one, who believes that the Creator is a kind and beneficent Being, can doubt. And yet the use of summer fruits appears often to cause most fatal diseases, especially in children. Why is this? Because we do not conform to the natural laws in using this kind of diet. These laws are very simple and easy to understand. Let the fruit be ripe when you eat it; and eat when you require food.

Fruits that have seeds are much healthier than the stone fruits. But all fruits are better for very young children, if baked or cooked in some manner, and eaten with bread. The French always eat bread with raw fruit.

Apples and winter pears are very excellent food for children, indeed, for almost any person in health; but best when eaten at breakfast or dinner. If taken late in the evening, fruit often proves injurious. The old saying, that apples are *gold in the morning, silver at noon, and lead at night*, is pretty near the

truth. Both apples and pears are often good and nutritious when baked or stewed, for those delicate constitutions that cannot bear raw fruit. Much of the fruit gathered when unripe might be rendered fit for food by preserving in sugar.

*Ripe Currants* are excellent food for children. Mash the fruit, sprinkle with sugar, and with good bread, let them eat of this fruit freely.

*Blackberry Jam.*—Gather the fruit in dry weather; allow half a pound of good brown sugar to every pound of fruit; boil the whole together gently for an hour, or till the blackberries are soft, stirring and mashing them well. Preserve it like any other jam, and it will be found very useful in families, particularly for children—regulating their bowels, and enabling you to dispense with cathartics. It may be spread on bread, or on puddings, instead of butter: and even when the blackberries are bought, it is cheaper than butter. In the country, every family should preserve, at least, half a peck of blackberries.



